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Those who remember Eddie Shannon at the Lyceum were amazed by her personation of the Western girl in Miss Morton's new play. There was a time when Miss Shannon threatened to become a sweet thing who might play goody-goody girls to the end of the chapter.

But as Indiana, she shows all sorts of gipsy qualities, a delightful comedy spirit and just a tinge of the pathetic—a touch that shows more in the vibrations of her voice than in her face or her lines.

Then she has adopted a cute little prairie lop in her walk and carriage in the first act that reminds you of Annie Oakley. It's the walk of a girl that knows how to run, the rhythmic movements of feet that have known what it is to be heathens, perhaps sheathes, and that are more used to the turf than the pavement.

An American audience probably never realized better the inherent fun and broad comedy there is in American slang until it was so deliciously brought out in the contrast between the Chicagoan—or was it Terre Haute?—Americans of the play and the rather awesome English aristocrats, suggesting Guido's people in their unattractiveness.

We read in the Herald special cables of very high-life girls going out on what they call "Hoosiers" in hansom bals through London, and of hunting parties at Marlborough Castle where the women stroll through the woods puffing cigarettes, and of—well, even naughtier things.

Miss Morton's gentlefolk are just a bit hamfisted. But they are all admirably portrayed, from the Lady Mother to Jennings, another of those impossibly faithful stage servants, who trembles at the thought of being "diminished." The servant problem will never be solved until people begin to pick their servants from the stage and pay them high salaries just to go about acting like that.

Personally, Jennings enters into the spirit of the family affairs in an ardent sort of way that would be rewarded in an aristocratic family by a host thrown at his head. But somehow a play often seems to benefit by these little touches of overdrawning. Better than the too fine effects that have to be strained at by the actors as if they were grapes. It's much better to swallow canaries in things theatrical. How well we can remember mystical Polans and Mellando at the Victoria, which became almost a burlesque on symbolism from the way in which most of the actors over-dramatized everything that meant something else. It became almost as interesting as Foxy Grandpa pictures in the way in which you found yourself wondering what would happen next.

Just now the lighting of lamps, electric lights and candles and the putting out of the same lights is getting to be almost a craze with our modern playwrights. We've got just that far in symbolism and we're working it for all it's worth, as Grandma Bunker, of Her Lord and Master, would say. Or, perhaps, it's done to intensify the action.

But it's a point that our Waberfields and our Rogersbrothers and other burlesque histories ought not forget.

The storm lamp that the hero turns down, and the heroine turns up and the servant puts out, it's the beacon light of stage literature—the quenchless flame of the drama, and it is too bad that we have to associate it with anything so smelly as burlesque.

Some unthinking ones choose to laugh at the pathos, which they spell with a "h," that some feel when they hear "On the Banks of the Wabash," which Miss Shannon sings in the play. But there is a pathos in the music, and when you get pathos expressed in music you get a language that people who love music may feel without understanding it. And the simple honest words of the chorus have their own charm in comparison with "She Was Happy Till She Met You" and "Take Back Your Gold."

Or, the moonlight's fair to-night along the Wabash.

From the fields there comes the sent of new-mown hay;

Through the pampas the candlelights are gleaming;

On the banks of the Wabash far away.

That's home!

There is no cheap sentiment about it; it expresses a lot to those especially who know the people of Indiana, the people so full of sentiment that they have no room for many other more stirring qualities.

Any one who reads Riley's verses much

gets to feel this peculiar Hoosier quality. And the note sounded in Dresser's songs stirs up a feeling that nearly every one knows, a certain fondness for locality. Even horses, dogs and cats know it, and they know it better than human beings, so it's of the earth, earthy, like the hay.

"On the Banks of the Wabash" brings up memories of home to every one that ever had a home. There is nothing maudlin about it. It is real and true.

There was a camp of soldiers down at Montauk Point during one part of the recent war, and the men were heartsick, homesick, weary, huddled in wet tents, living on wretched food with the spirit of discontent dawning, one of the worst spirits that can creep into a body of men whether they be soldiers or day laborers.

This spirit shuddered in the camp, in the murky gloom of the dripping tents. There was much cursing. I can't call it swearing. That's too fine a word. This was plain cursing—some of it at the Spanish, and some at the Cuhans, and some at the officials who were running the war by wire from comfortable quarters in Washington and elsewhere.

You see, these weren't story book soldiers. They were just ordinary, everyday hungry men rebelling against the hardship and bodily discomfort that they had to endure. This didn't seem a bit like fighting for the flag: These chaps weren't a bit too good to be true!

A chaplain came to the camp one Sunday in the middle of all this to hold services. He brought a couple of women choir singers with him, and a temporary gleam of animation struck the camp until it was passed around that both of the singers were in the hedge-fence and pike-staff class.

They chanted beautiful hymns, and the chaplain said prayers and some of the men went to the service and sat there feeling like hypocrites. Other renegades sauntered in their wet tents alone, and still others sat by the cots of some of the poor fellows down with fevers and rheumatism and drank to the devil out of small brown snuffed flasks.

They were as leathery a lot of men as you could find so far as their emotional equipment went. They listened to the hymns about angels and only felt jarred. Then one of the women singers, with a voice that had reach in it, somehow sensed the situation, and she folded her arms over her closed hymnbook and lifted up her voice:

Oh, the moonlight's fair to-night along the Wabash,

From the fields there comes the sent of new-mown hay;

Through the pampas the candlelights are gleaming—

And lo! A silence fell over the camp, and the sick men turned their heads and hid their faces on the pillows, and the others who were with them tried with clumsy masculine hands to smooth the army blankets above the invalids.

And soon from that whole-wet, bedraggled, miserable camp of men went up a strange chorus, the woman's voice clear and beautiful and with it. Many a hundred husky, quavering voices, with an under note of solo—solo of brave fellows and good fighters—but with enough of the boy still in them to break down when the thought came to them of their homes through all the loneliness and damp—and loneliness is twice as awful when it's damp.

No one can make fun of the "Wabash" after that. It must rank with that other noble lyric, "A Hot Time in the Old Town," to the tune of which our soldiers charged the hill.

This tune, you see, despite its origin in a New Orleans dive, had the ring in it, the martial spirit that urges men on and that urged that band of men on into the jaws of a Spanish hell, which is a trifle worse than the old briquette crematory for asbestos souls.

And so, too, has the "Wabash" a sentiment in its notes, a tender sentiment the very opposite of the other. And any of you who still doubt its power just wait until some time when you may be under a foreign flag—in Paris, London or Vienna, where you can be twice as homeless as on the African deserts.

You may be down on your luck, have lost your money or the only girl you ever loved, and may be contemplating a picturesque exit in the shrubbery.

Somewhere in your line of vision a sudden glory will blow out into the breeze and dash you, perhaps from a yacht mast or else in the hand of some rampant American tourist. Some of them carry about flags, as Englishmen do both tubs.

Then let some hand or organ grinder or even a girl at a piano hit out the "Wabash" and, all of a sudden, you'll understand. The air will melt into a haze about you and you'll only see that dance of red and white and blue against the sky, and you'll never make fun of the "Wabash" again.

It will speak a language—not in words, but like Wagner, you know, with such clearness that it will make your heart grow deaf to everything else. You'll thrill clear through and through, and will probably have to order a drink to hide your confusion when you come to

THE MATINEE GIRL.

THE THEATRE FOR MARCH.

The March issue of the Theatre contains a number of highly interesting articles—interesting alike to those who make the playhouse their studio and those who patronize the dramatic art. An article on the German Theatre in New York is particularly timely. David Warfield contributes an account of his visits to the Ghetto in search of lines for *The Auctioneer*. An interview with Francis Wilson turns a light on the comedian's home life at New Rochelle. Alfred Ayres continues his scholarly papers on the great players of other days. In the musical department considerable space is devoted to a review of the first performance of Padewski's opera, *Misra*, at the Metropolitan Opera House. The illustrations are a feature of the number.

A SUIT FOR DAMAGES.

May Fallon, a chorus girl in *Bon Bon*, has been suit against Samuel F. Nixon and J. Fred Gruenwald for \$5,000 damages for injuries received while playing in the Chestnut Street Opera House, Philadelphia, on Feb. 12. Miss Fallon fell on a dark staircase leading to the dressing-rooms and badly injured herself.

SHUBERT IS WILL HOLD THE CASINO.

The Shubert Brothers have secured a renewal of their lease on the Casino from the owners of the Riving estate, which owns the property. This lease is for five years at a rental of \$25,000 a year.

Ernest Lehman, a hit as *Lam*, Philadelphia, Stock company.

There is no cheap sentiment about it; it expresses a lot to those especially who know the people of Indiana, the people so full of sentiment that they have no room for many other more stirring qualities.

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AMERICAN ACADEMY MATINEE.

At the Empire Theatre on Thursday afternoon the senior students of the American Academy of Dramatic Arts presented two one-act plays and a three-act farce that were entirely new to the stage. The shorter plays were *The String of Pearls* by James Barnes, and *Dorothée*, by Richard J. Maddie. The farce was *A Guest Gun*, translated from the German of Schonthan and Katalinburg by George Jeup. While none of this material was important, it was all entertaining, and the audience frequently manifested its approval of the students' efforts by generous plaudits.

In point of originality, *The String of Pearls* was the best of the afternoon's offering. Its principal situation is one of considerable dramatic strength and is at once chilling and plausible. The earlier part of the play is tedious, however, being made up of long soliloquies and conversations that engage but two of the characters at a time. The scene in the library of Parlington Ellwood, an old collector of rare skins, who has been blind for a number of years. He is cared for devotedly by his daughter, Mary, and a young physician, Dr. Crosswell, who is in love with her. An operation has been performed and it is almost certain that Mr. Ellwood's sight will be restored if for a time he is subjected to no excitement and permits no light to reach his eyes. These facts are set forth with considerable repetition. The characters retire to their rooms for the night, leaving the library dark and empty. Directly a burglar enters through the window. Ellwood returns to the room. The burglar remains perfectly still. He sees at once that the man is blind, but, fearing detection, covers Ellwood with his revolver. Mary enters and instantly grasps the situation. She makes a sign to the burglar to remain silent and hands over her jewels to him. Then, while the robber pursues his work, she attempts to interest her father in conversation. Ellwood detects a tremor in her voice, and guessing at the cause gets his revolver from a cabinet and tearing the bands from his eyes covers the intruder, at the same time sending Mary to rouse the doctor. For an instant he sees clearly. Then the light blinds him again—this time forever. He retains his position, however, with his revolver elevated. The burglar detects the subterfuge and makes his escape. When the doctor and Mary re-enter they find Ellwood in the same attitude, pointing his revolver toward the spot where he thinks the burglar is standing. The doctor at once realizes that Ellwood has sacrificed his one hope for recovery. As the curtain falls the old man places his daughter's hand in that of the doctor and makes it clear that he will find happiness—in spite of his affliction—in their happiness. The play was acted by the following cast:

Parlington Ellwood	Ellie Harris
Robert Crosswell	Robert House
Albert Bill	Donald Kimberley Jr.
James	Thomas F. Fallon Jr.
Mary Ellwood	Blanche Wiley

The best work in the performance of the little drama was done by Ellie Harris as the father. He was sympathetic and natural, though he did not quite rise to the possibilities offered for facial expression in his scene with the burglar. Blanche Wiley was a graceful and earnest Mary Ellwood, and the others were acceptable.

Dorothée, by Richard J. Maddie, is a little Colonial drama of the conventional sort. An old Tory father, a son who has joined the Continental army, an adopted daughter of the old man who is in love with the son, and a brawny, old-fashioned doctor are the principal characters. The son comes home to see his sweetheart once again. He is fired upon and wounded while entering the house. The father bitterly denounces him and makes to turn him over as a prisoner to the British officers. But at that instant a cry is heard outside that Cornwallis has surrendered, and this news brings the domestic warfare to an end. The cast was as follows:

John Christian	James W. Shaw
Richard	William Warner
Dr. Joseph Willard	Robert O'Connor
Sam Wall	George Clancy
Albert	Stella Friedberg

All of the players gave good conventional performances. Stella Friedberg was particularly successful by reason of her spirit and vivacity, and George Clancy did an excellent bit of low comedy work as Sam Wall.

A Great Gun proved to be a very farcical farce indeed, of a distinctly German flavor. Many of its situations were highly humorous, but its artistic quality—despite its hot quality—had been lost by changing the characters from Germans to Americans and Englishmen. The characters did not fit the situation. Hon. Joshua Bingham is the United States agent at Liverpool. He is connected with, and allied up with his own importance. His wife, Barbara, and his daughter, Barbara, constantly throw fuel upon the fire of his self-importance. In Cordin, a young Englishman, has married Barbara and has himself plunged head completely by the designation of the husband. A college friend of Sam's, one Harry O'Hara, an Irishman, comes to visit Jim, and learning of the tyranny of the general, he leads the young members of the family into a domestic revolution. In the end the Hon. Mr. Bingham demands from his forty-five-year-old Barbara that she give more affection to her husband than to her father, the son of Bingham is permitted to marry the girl he loves, and the resolute O'Hara becomes engaged to the younger daughter of the family that he has made happy. The cast was as follows:

Mr. Joshua Bingham	Arthur Spacy
Sam Cordin	Wilhelm Lindner
Barbara	Alfred McClay
Harry O'Hara	Robert O'Connor
Sam	H. Tracy Loder
Albert	George Clancy
Mary	Stella Friedberg
Barbara	Eliza Hartigan
Albert	Editha Harkness
Mary	Lillian Ross
Sam	Montgomery

The roles, except that of O'Hara, did not afford many opportunities for dramatic character work, but they were all adequately comic to enable the players to convey almost continuous laughter. Robert O'Connor played O'Hara, with abundant spirit and true Bingham-like heartiness. His house most of the time was a hospital. Arthur Spacy acted the role of the general. Jim in almost a farcical fashion and with a deal of aplomb. Wilhelm Lindner, as Sam's old-fashioned father, was an excellent Cordin. Alice Hartigan gave a very creditable impersonation of Barbara. Martin Ross, as George Bingham, appeared for the first time in a character role and evidently as genuine talent for that kind of work as she had previously. In leading parts, Stella Friedberg was a bright and vivacious Nellie, and Editha Harkness acted a bit by her capital comedy work in the role of Sam, a servant. The other parts were acceptably acted. The mounting and the stage-management were as usual, good.

CHOCIAW APPRECIATION.

A party of Choctaw Indians who attended a performance of the farce, *Other People's Money*, at Durant, I. T., one night a couple of weeks ago gave more amusement to the members of the company than the latter did to them. Manager Johnson writes that "neither by sound or change of expression did they show any appreciation of the performance until during the last act, when May Sargent made her entrance attired in a gown covered with shining silver spangles. This one feature brought forth a chorus of guttural grunts and caused the Indians to give their stamp of approval upon the performance."

A CHORUS GIRL STRIKE.

Thirty-two chorus girls playing at the Grand Opera House, Philadelphia, refused to go on Wednesday afternoon, because their salaries were not paid up to date. Manager Rosenbach satisfied them by turning over the receipts of Wednesday afternoon and evening to the chorus and orchestra.

David Cooper, leading man, W. S. Hart's Stock company.

GOSSIP OF THE TOWN.



Photo by Bassett, San Francisco, Cal.
This portrait of Charles H. Bowers represents him in the character of Lord Aberard, the leading baritone role in *Florodora*, in which he has been well received throughout the territory covered by the Western company. Mr. Bowers was connected with the Francis Wilson Opera company for several seasons, and two years ago organized the part in Mr. Wilson's production of *Cyrano de Bergerac*.

The standing-room law is at last being enforced at the Metropolitan Opera House. It is now said that at their recent conference Maurice Gran arranged with Commissioner Sturgis to recognize the law after the gain performance of Tuesday. Chairs have been placed in the space usually occupied by "standees," and are sold for the former price of admission.

A special matinee of *Foxy Grandpa* will be given at the Fourteenth Street Theatre on Easter Monday, March 31.

The marriage of Isabel Jay, who is playing in *Isolante* at the Savoy Theatre, London, to Henry H. Cavendish, the explorer, will take place late in April.

The production of *Robert Emmet*, to be made at the Fourteenth Street Theatre later this season, will include among others William Elton, W. J. Le Moyne, Owen Fawcett, and E. P. Sullivan.

Bertha Tucson, wife of Bert Tucson, of Grace George's company, has been dangerously ill at her home, 298 West Thirty-ninth Street, but is slowly recovering.

Owing to a severe shock, Clarice Vance is at present almost totally blind. She is under the care of a specialist.

Lillian Hale Emery, who recently resigned from the Two Little Vagrants company on account of illness, has recovered and is in New York.

Ethelinda Palmer closed with *The Cowboy* and the *Lady* on Feb. 22, being called to the deathbed of her grandmother at Clinton, Conn.

A scene revival of *Bartley Campbell's My Partner* will be made next season by Gus Bothner.

Joseph Gottlob and Melville Marx, of San Francisco, managers of the Columbia Theatre in that city, were among the passengers arriving at Naples, Feb. 26, on the Dominion Line steamer *Like It Is*.

A new musical farce, *The Country Club*, by R. Melville Baker and Joseph Hart, authors of *Foxy Grandpa*, will be staged next season.

Henrietta Crosman plans to produce *A Scrap of Paper*

IN OTHER CITIES.

SAN FRANCISCO.

Of leading-the-column import in amusement circles week ending Feb. 23 were the three triumphal matinees given by Lillian Russell at Metropolitan Hall, 21, 22 and 23, under the direction of Alfred Hause and William L. Greenbaum. Slightly the capacity of the auditorium was not quite met the first night, owing to Russell's absence. The best music in San Francisco attended the concerts. Russell was fairly observed with armfuls of applause and encore, and shouts of "Bravo, bravo, bravo;" just "bravo," as some of the papers have it, by the seafarers on many occasions of her exuberant singing. E. Hause's "Serenade," and Scherzer's "Polish Dance," on the piano excellently, and was deservedly applauded.

At the Columbia week ending 23, "Way Down East, just as biologically, pathetically, and dramatically interesting as ever, was well patronized.

The Alcazar week on, 23, was devoted to presenting "The Colonel's Bequest," a comedy in the notes from the German of Edna Orton. Boiled by Blumenthal and Kadiluk. There was practically nothing to the play except that it served to "kill time" most effectively. It was produced under the personal direction of Charlotte Frances Bryant, which is another way of saying the production was nonexistent.

The second and last week of the two-week engagement of Charles K. French in "The Sign of the Cross" at the California, was successful. As Major, Mr. Dalton filled every requirement the role demanded. The play was staged especially well.

The Central 17-23 did good business with Charles E. Blaney's five-act melodrama, "An African King."

At the Tivoli, the fourth and final week of "The Answer," ending 23, was enjoyed by small audiences, with the exception of the third, which was appreciable of all Tivoli production, and having lots of poetry, gracefulness, and sweet-soul'd virgins, principals who know a thing or two about singing, and two really funny comedians, it is no puzzle that The Answer had four successive weeks.

George Ober, supported by the Grand Opera Stock co., began an engagement at the Grand Opera 17, presenting, as the first of a series of Haydn's operas, "The Queen of Sheba." Good audiences obtained at each performance during the week. Of the cast, Herschel Maxwell was "Gentleman" Jack Worth; Ober the Uncle Jo' Viall; Margaret Terry the Arabella Doe, and Mary Hankinson—who is one of the cleverest "old lady" character actresses hereabouts—the Mary Jane Jones.

Herschel Hall was lulled to its doors 23 by an audience who reluctantly enjoyed one of the best amateur entertainments of the season. It was given under the auspices of the Missions Sabbath League, and the management of Dr. W. J. Frost. The programme began with a piano solo by Miles Tracy. Frank D. Worth followed with an amusing Irish recitation. Dennis Faichard sang. Ethel Reed played a mixture of minor airs. Mrs. Lee Ward (now Mrs. John) did nicely from her acquaintance with excellent effect. "If I had You" and in response to a very warm encore gave "The There that My Heart Desired to Live," capturing everybody. Miss Trainer gave several selections on the piano with good effect. Little Annie Driscoll (a four-year-old) set every one in prime humour by her recitations of "What My Dollie Said" and "I'm a Little Master." Lucy French danced the Highland fling. The rendering of "I Dreamed of These" and "Jamie, Jamie, Jamie, Dear," by Miss Keene was a particularly delightful number. The entertainment ended with a creditable presentation of the New England comedy, in one act, "Frog Hollow Debating Society," in which Dr. Colburn, as president; Fred Hunt, secretary, and Mr. and Mrs. Oliver, Oliver Fahey, Gertrude Whittner, Frank D. Worth, and Edward Pollock, as rural members of the society, were the cast.

Manager Fred Bolson, of the Alcazar, who has been confined to his home for several weeks with the grip, has recovered, and is about again.

Lowe's Madison Square Theatre co., comprising George W. and Charles C. Lowe, Christopher Baum, Pompey A. Horne, James H. Lovett, George W. Powers, J. P. Poole, Mildred Lowe, Minnie Lamar, Bella C. Fisher, and Millie Riedy, arrived here 10 from Cedon. The co. will put here a fortnight, or, until Manager George W. Lowe shall rearrange his California tour. The co. reports a prosperous season so far.

Manager Charles R. Cook, of the Central Theatre, who has been at home some weeks suffering from a touch of pneumonia, has recovered.

Treasurer Clarence Ravlin, of the California, while at his home suffering with mumps, is convalescing slowly, and it is thought will soon be able to resume his duties.

At Turner Theatre 15 The Power of Love, a five-act drama, was produced, for the first time in America, by May W. P. Storch, here, taking the leading part, that of an Oriental dancer. The drama was translated from the German by Miss French.

Bessie Lee Wall, a well-known local soprano, and Samuel Chayney were married here 18.

Manager Samuel H. Friedlander, of Fischer's Theatre, returned 21 from New York. He had with him a musical comedy co., that is to open at Fischer's 24 in the French Maid. It is said to be the same co. that played two years in London and one year at the Herald Square Theatre, New York. Fischer's is all ready for the co.'s occupancy. The house has been entirely renovated. New furniture and carpets have been bought, and the stage has been enlarged to accommodate 1,500. It will be one of the best equipped and easiest theatres in San Francisco, or, for that matter, in the West. Managers Fischer and Friedlander will present musical comedies, burlesques, and extravaganzas in quick succession. They have, it is said, the manuscripts and rights to twenty-eight musical comedies, all of which will be "for" the new season. The production will be mounted club-style. The costume for the French Maid, it is said, will cost \$5000 alone.

For three weeks the Central Theatre has suffered numerous robberies from the showcase of opera glasses for the patrons' use. Day after day the case has been broken open and looted. No clue to the thief has been found. When he has been detected to catch the thief, but without avail. Finally Harry Bolson, of the Central, determined he would try a bit of detective work. His efforts were successful in that. He caught a man giving the name of William Allis, in the act of breaking open the case, and he was summarily arrested and jailed.

At Sherman Clay Hall 21 Belle Clark, Chamberlain gave the second of her four consecutive matinees of piano in the French Maid, and the audience was more than twice as large as the first. The weather of the weather the audience was small, but what it lacked in numbers it made up in enthusiasm, nearly every one of the ten selections being encored.

Clarence Riedy, the renowned organist, will give a recital at Stanford University 28.

August F. Brandstorf, popular singer the Swedish immigrants of San Francisco, as an actor and conductor of piano in the French Maid, has not convinced the organization of a co. to give Swedish plays here. The following are members of the co.: August F. Brandstorf, G. Scheuer, C. Gardiner, Fritz Wahlin, Fred Johnson, Axel Alf, O. F. Stevens, Clara Leopold, G. J. Larson, Mrs. Fred Johnson, Anna Louise, and Oliva G. Peterson. The co. gave its first performance at Turn Verein Hall 18, and had a large audience. The first play was "The Lost English Girl," from the Norwegian, and the second, "The Senator's Son," from the English, both translations by Mr. Brandstorf, and both containing an abundance of humorous situations and witty dialogue, were completely presented by the co.

At South Park Settlement Hall 21 Lucile Davis delivered an interesting lecture, illustrated by stereoscopic views on "The Story in the History of the West," that was enjoyed by a good audience.

Herman Loewenstein and Samuel Aaron have been appointed treasurer and assistant treasurer, respectively, of Fischer's.

Charles Valentine, for some weeks a member of the Grand Stock co., left 24 for Cincinnati, where he will join the "Tivoli" there.

His return will be seen at the Columbia 17-20, and R. J. Moran in The Christian, 21-April 15.

The openings for the week beginning 24 were: Murray and Michel in Meeting the Chorus, at the California; the Head of the Family, at the Alcazar; George Ober, in A Midnight Bell, at the Grand; The Goddess of the Tivoli; The Corner Grocery at the Central, and the French Maid at Fischer's; all of which opened to crowded houses.

ORCHEL JAMES MITCHELL.

SEATTLE.

The Chicago Symphony Orchestra, the largest orchestra that it has ever had good fortune to hear, in fact the largest that ever crossed the Rockies, awakened a deal of musical enthusiasm and played to good audiences at the Grand Opera House Feb. 17-20. The musicians, fifty-four in number, under the able direction of Arturo Toscanini, and their brilliant performances in a festive manner, Madame Raquel Jiméne, soprano, and S. G. Towne, tenor, were in excellent voice, and with Jan Van Oordt, violinist, and Franz Wagner, the cellist, won several encores of every concert. The Ladies' Musical Club of Seattle, four hundred strong, attended the opening concert in a body. Though all of merit fare well it has been from time and again the custom here to be a favorite diversion of our theatregoers. The Elsie La Shelle Comic Opera co., in The Princess Chic, sang themselves into the favor of fashionably attired audience that packed the Grand Opera House 21, 22. Minnie Miller, as the Princess Chic, was immensely popular. Her clear and sweet voice and charming stage presence of course received attention. Minnie Miller, as the soprano, Miller, was more than usually sweetly and received many encores for her singing. Gilbert Willis, as the Duke of

Gloucester, held and won, well. Thomas G. Avery, Walter A. Lawrence, and Edward E. McNeil were on fire singing by turns, and with Neil Hartman, the tenor, they were the chief attraction in the last act. William Kaino and Dorothy Harting deserve mention. The choruses in voice and numbers—and the costumes and the scenery, were far above the average. Manager Cort has secured the co. for an extra performance 23. They are booked to play 24-25, and as it would be impossible by reason of their early arrival to Macbeth to be presented after the performance, Mathew MacDowell 26, of Vienna Aires 27-28. Daniel Sully 29. The Sign of the Cross 30.

For their fifth week at the Seattle 18-23 Ralph Stuart and co. gave an excellent production of Men and Women. The co. was cast to advantage, and by their individual and collective efforts one of the best revivals of the season was produced. The first act, curtain-call was so well done that first curtain-call was the average slightly reward. The last week's business since the opening of the engagement was down. Ralph Stuart proved by his acting as William Prentiss that in serious parts he is at his best. Lansing Brown has, by her sincere and conscientious effort, established a widespread popularity of her. An American girl who gave one of the most finished performances since the opening of the engagement, Frank Sheridan scored another success as Israel Cohen. Charles Fleming did even better than his usually good work as Calvin Stedman. Louis Wertheim gave a capital portrayal of Stephen Hoffman. John Daly Murphy, as Colonel Gap, and Louis Freedman, as the most difficult situation. Arthur Graham's role was excellent as Edward Hastings. Minette Barrett, Catherine Courtney, Elizabeth Stewart, Oscar Graham, J. G. Weston, Susanna Blanchard, and Adrie Linden were also very capable. The scenery was appropriate and the stage-management of Oscar Graham of the best. All the Comfits of Home 23-24. Monte Carlo 25. By Right of Success has been again postponed.

Carpenter's Far Side 26, into a big washout north of Everett, and instead of arriving in time for the opening matinee at the Third Avenue 26, did not arrive until midnight. The afternoon audience was dispersed, but the usual big Sunday night audience that assembled in the evening was well entertained by Whose Baby Are You, which co., Manager Brown, came to the city from Portland to Vancouver, and intended to play the entire performance. For his sake opened to a packed house 17, and big business was done throughout the week. Walvin Woods, as Prince Vladimir, was a forceful hero. William Marble was a guff and humorous General Griffo. Harry Driscoll, as Gracerovitch, was satisfactory. Ben A. Williams, as Lord Hargrove, furnished the comedy. Mrs. Williams, as Mrs. Hargrove, did not mention work as Gina. William Evans was charming as Phyllis Gray. The rest of the co. gave adequate support, and the scenery was above the average. The Man from Mexico 23-24. Wicked London 25.

The Queen of Hayti on, played a single performance at the Grand Opera House 16. Kraton, the hood twister, the Dynamics and the Spanish Quartette were featured. A fair house was pleased.

Wagner's Band gave their seventh Sunday concert at the Grand Opera House 16. An excellent programme was rendered before a large audience. The eighth and last concert will be given 23.

The Modjeska-James co. spent 16 here, and many of the co. including Mr. James, attended Men and Women of the State.

The Phoenix Stock co. arrived from San Francisco on the "Queen" 19, and spent the day here. They opened their Coast tour in Zaza at Everett 20. A local engagement will be played at the Seattle 9-15. The stock co. that will take the road to Tacoma and Spokane.

Lodge No. 92, R. P. G. E., reserved the entire lower floor and situated the meeting in a body 20, as a testimonial to their brother Bill, Ralph Stuart, of New York Lodge No. 1. The auditorium was prettily decorated for the occasion. The Elks applauded vigorously whenever there was a rational excuse, and finally forced Mr. Stuart to make a brief but gracious speech of appreciation.

A most flattering testimonial to Madame Lillian Nordica, who will give a concert recital at the Grand Opera House 20, under the auspices of the Ladies' Musical Club of Seattle, was that the entire house was sold out the first day of the sale.

RODNEY D. WHITE.

KANSAS CITY.

The novel attraction of the week was the Winter Circus held in Convention Hall Feb. 20-21. Thousands came, and the affair was pronounced a great success. The ring was in the center of the hall, and a splendid view could be had from any part of the auditorium. There were acrobats, tumblers, balances, bareback riders and clowns, sailors, and all that seems to make up a first-class show. First place probably belongs to the celebrated Biscuit Bullier, a veritable bull who performed some wonderful feats with his horns among acrobats while swaying by their teeth, for which they gained loud applause. Steve and Homer Hobson gave a remarkable exhibition of bareback riding, and Julia Lowande did some daring work of the same character. The Kline, and Prince and Lincoln gave comedy revolving ladder acts that were very good and amusing. Shirley, king of the wire, did a thrilling performance, carrying a man on his shoulders over great distance across the floor. The Silverton Trio's wife walking act was another novelty, and Alexander Lowande danced and turned somersaults on the tight rope. Pearl Forsyth did some sensational acts while swimming by their teeth, for which they gained loud applause. Steve and Homer Hobson gave a remarkable exhibition of bareback riding, and Julia Lowande did some daring work of the same character. The Kline, and Prince and Lincoln gave comedy revolving ladder acts that were very good and amusing. Shirley, king of the wire, did a thrilling performance, carrying a man on his shoulders over great distance across the floor. The Silverton Trio's wife walking act was another novelty, and Alexander Lowande danced and turned somersaults on the tight rope. Pearl Forsyth did some sensational acts on the trapeze and rings, and Frank Smith's head on the trap was another feature. Frank Oakley, Leo Moore, William George, George Smart, Carruthers, and Pauline, "the Little Jim" made some suggestion of circus that would be hard to beat. They were in the ring most of the time and caused much merriment. These and many other features of merit made up a delightful programme, for which Manager Louis Shouse deserves much praise. Soma's Band 2. Kublik & Padewski 17.

The Belle of New York made its reappearance at the Grand 20-21, and proved as popular as ever. The cast is nearly the same now we last saw it. The new addition is Bertie Bell. Bertie Bell, who plays the rôle of Bertie Bell, is from Boston, and was well received. Edward J. Connolly still heads the co. as Ichabod Benson, and was as amusing as of old. Arthur Douglas, as the mixed ale rugger, was the hit of the night. He has improved much in voice since last year, and is an actor on even in his touch and talk and manner. Bertie Class Dodge made a charmingly drowsy Salvation Army lassie. Mac Sellar a dainty Fifi, and Gertrude Rutledge a stately Queen of comic opera. Joseph Lane as the polite butna, James Darling as Kenneth Muir, and Frank Pace and Frank G. Fay as the Portuguese Twins, ably assisted. The chorus was not very large but now, exceptionally well. The company was bright and new, and the costumes were good and attractive. Are You a Gentleman 22. The Wedding 23-24.

The second one of the Hoyt plays to be produced by the Woodward co. was A Midnight Bell, that was given at the Auditorium 21, and which proved even more a success than A Contented Woman, that received much praise. Daisy Levering was greatly improved by an extremely clever performance of Martha Trimble. We saw the Hoyt boy, but he failed to repeat many of his former successes. Will Davis, as Damon Tidd, gave an excellent piece of character work. Emma Dunn pleased as Dot Bradford. Hal Davis was very amusing as the lawyer, and Robert Conroy was good as Stephen Larabee. Carleton Macy appeared to adventure to the minister. William Shaw made the most of Septie Groot, and Professor W. H. Morris accepted his rôle as the school master. Eddie Brown was the school ma'm, and did well as usual. Others in the cast were Helen Strickland, Evelyn Brown, Edie Jackson, Marion Otto, and John Davies. Pollard's Opera co. 24-25. E. H. Willard.

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qua. manager): Franklin Carpenter co. closed very successful week Feb. 22. Arthur Denning and co. in *Don't Tell My Wife* drew good business 24, 25. Mandt Adams 27. Kilts' Band 28.

PUTNAM-BRADLEY THEATRE (Gorman and Jackson, managers): Quincy Adams Sawyer Feb. 21 to large and enthusiastic house. Howe's moving pictures 23. Kilts' Band afternoon 23. A Texas Star 24.

BRISTOL—OPERA HOUSE (W. R. Michael, manager): Quincy Adams Sawyer Feb. 24 to small business. Don't Tell My Wife 25 pleased fair house.

DELAWARE.

WILMINGTON—GRAND OPERA HOUSE (John S. Baylin, manager): Hennigan's Ideal Feb. 20-21. *One More Mile* in Six Hopkins 22; large house pleased. *Floradora* 23; big house delighted. Our New Minstrels 24. The Festive 2. *Guillot*, *Chorus and Weston's Minstrels* 6. *Gran Gavotte* 7. *A Texas Star* 8.

MILFORD—ARMORY HALL (W. E. Lark, manager): Parker Concert co. gave good entertainment to fair house Feb. 24.

FLORIDA.

PENSACOLA—OPERA HOUSE (J. M. Cox, manager): N. C. Goodwin and Maxine Elliott in *When We Were Twenty-one* Feb. 21; very good house. *Scandal* 22; fair house for week 24 in demand. *Scandal* 23; good house. *Our New Minstrels* 24; big house delighted. Our New Minstrels 25. *The Festive 2. Guillot*, *Chorus and Weston's Minstrels* 6. *Gran Gavotte* 7. *A Texas Star* 8.

MILFORD—ARMORY HALL (W. E. Lark, manager): Parker Concert co. gave good entertainment to fair house Feb. 24.

GEORGIA.

ATLANTA—GRAND OPERA HOUSE (Julius and Henry De Give, managers): Haverly's Minstrels Feb. 19, 20; good houses and co. George Wilson scored hit. The Casino Girl 24, 25 good houses and pleased. Mary Manning 26, 27. Atlanta Lecture Association 28. *Adelaide Thurston* (return) 2. *Otis Skinner* 3. *C. Atlanta Lecture Association* 4. *Johanna Ono* 5. *Adelaide Thurston* (return) 6. *Johnnie De Give, manager*: Flinnigan's Ball 24 and Henry De Give, manager 25. *Scandal* 26; good audience. *Harris-Parkinson* co. opened for week 26 and pleased good audience. Plays: *Lost in Egypt*, *In the Name of the Queen*, and *The Bondman*. Robert Harris, who is an old Atlanta boy, was given a warm reception and made a good impression. Mabel Paige co. 2-5. *Justin Simpkins* 6. *ITEM: Justin De Give* has left here for an extensive trip to Florida and Canada.

SAVANNAH—THEATRE (W. B. Beckford, manager): Louis Morrison in *Forget* Feb. 21; large and good performances. H. D. MacLean and Odette (return) 22 in *The School for Scandal*; excellent performance; small audience. Whitman Sisters 23; good house and performance. *Adelaide Thurston* (return) 24. *Mary Manning* 1. *The Casino Girl* 2. *The Bur-gomaster* 4. *Jules Gran Opera* co. 10-15.

ATLANTA—GRAND OPERA HOUSE (William Schweiger, manager): Flinnigan's Feb. 20; excellent; good audience; *Our New Minstrels* 21; good audience; *Scandal* 22; excellent performance; small audience. Whitman Sisters 23; good house and performance. *Adelaide Thurston* (return) 1. *Otis Skinner* 2. *Mary Manning* 4. *The Casino Girl* 5. *Mabel Paige* co. 6-8.

ROME—NEVIN'S OPERA HOUSE (James R. Nevin, manager): A Breezy Girl Feb. 22 to large and pleased house. *Mabel Paige* 24-25. Plays: *The Beacon's Daughter*, *Under Two Flags*, *The Little Oquette*, *My Lady Bell*, *Ten Nights in a Bar Room*, *The Price of Savvy*, and *Don't Tell My Wife*.

COLUMBUS—SPRINGFIELD OPERA HOUSE (C. P. Springer, manager): Haverly's Minstrels, headed by George Wilson 20, 21; created house, performance good. *The Casino Girl* 22. Lewis Morrison 23. *Rambling the Harvest* 1. *The Bur-gomaster* 3. *Julia Gran Opera* co. 4. *Jefferson De Angelis* 7.

ATLANTA—NEW OPERA HOUSE (H. J. Rowe, manager): Una Clayton co. Feb. 17-22 in Little Miss Military. Under Two Flags, *Nell Gwynne*, *The Little Detective*, *Cameras*, *The French Bell*, and *Dangerous of New York*; performances good; moderate business. *Italian* (local) 23. Bentzow's Jolly Pathfinders 2-4.

MACON—ACADEMY OF MUSIC (J. A. Newcomer, manager): Rev. Dr. T. Do WHI Talmage lectured on "The Life of Christ" Feb. 19 to fair house. Haverly's Minstrels 22 pleased good house. The Casino Girl 23. *Mary Manning* 24.

GRIFFIN—OLYMPIC THEATRE (E. E. Watson, manager): Harris-Parkinson co. Feb. 17-22 pleased fair houses.

IDAHO.

BOISE CITY—COLUMBIA THEATRE (James A. Pinney, owner): The Eleventh Hour Feb. 18; good production; fair house. Enoch Arden Concert co. 1. *M. C. A. Auditorium*, 18; big house pleased. *The Man from Mexico* 19; packed house; satisfactory performance. Stetson's U. T. C. 22 to S. R. O. 24. Two performances. *Bentzow Brothers Minstrels* 7. *A White Elephant* 10. *Desert Sally* 14. *Rose Carpet* 18. *A Barrel of Money* 24.

POCATELLO—AUDITORIUM (Colored Hanford, manager): The Eleventh Hour Feb. 17 to good house. *The Man from Mexico* 18; good house and co. Stetson's U. T. C. 19 to good business. Imperial Stock co. 22-23.

CALDWELL—OPERA HOUSE (A. F. Isham, manager): Stetson's U. T. C. pleased packed house Feb. 22.

ILLINOIS.

LINCOLN—BROADWAY THEATRE (Cositt and Foley, managers): Edson's Comedians Feb. 17-22 in *A Country Sweetheart*, *Braving the World*, *For Your Love*, *The Cyclone*, *Little Miss Haywood* and *Don't Tell My Wife*; good business; fair performances. *Cleveland's Minstrels* 23; mixed audience; audience The Cycle Whirl a feature. Local band concert 25. *Sporting Life* 27. *The Watch on the Rhine* 1. *Heilo, Bill* (return) 4. *Flinnigan's Ball* 5. *Miss Bob White* 8. *Dickson's Humpty Dumpty* 11. *Ullie Astorstrom* 13-15. *The Evil Eye* 20. *The Heart of Chicago* 20. *The Dairy Farm* 27.—ITEM: One of the riders in the Cycle Whirl, with Cleveland's Minstrels, was quite badly injured while practicing 24.

PAHL—SHOAF'S OPERA HOUSE (L. A. G. Sheaf, manager): Bert's Last Laugh Feb. 16; good house and performance. The Doctor's Daughter 17. *Plum*, *Black Dwarf* 21; one of the largest houses of season pleased. Al. H. Wilson in *The Watch on the Rhine* 26; excellent business and co. *A Stranger in a Strange Land* 26. *A Bachelor's Honeycomb* 27. *Treasure Island* 28. *Neil Burgess* 29. *At Valley Forge* 30. *GM Arkansas* 31.

SPRINGFIELD—CHATTERTON OPERA HOUSE (George Chatterton, manager): Firth's Comedians Feb. 18-22 in *Peril* to S. R. O., followed by *The Land of the Cajuns*, *The Black Flag*, *For the Love of a Woman*, *A Daughter of the South*, *The Inn of the Governors*, *An Uncivil Match*, and *Kathleen Mavourneen*, to declining business. *Last Laugh* 23. *Sporting Life* 25. *The Day of Gettysburg* 27. *Neil Burgess* 28.

SOUTH CHICAGO—NEW CALUMET THEATRE (John Connor, manager): J. T. Connor, business manager: *Treasure Island* Feb. 16 to S. R. O.; good. *GM Last Laugh* 22; S. R. O.; excellent on. Stetson's U. T. C. 27. *Sporting Life* 28. *Two Little Waifs* 29. *A Cavalier of France* 3. *A Man of Mystery* 3.—ITEM: The Columbia Dramatic co. (local) are returning My Gondoliers, that they will present at the New Calumet 27.

DETROIT—POWERS' GRAND OPERA HOUSE (G. F. Green, manager): *Treasure Island* Feb. 19 to good audience; specialty excellent. Cleveland's Minstrels 20; large house delighted. *Plum* 21; excellent audience. *Black Dwarf* 22 to S. R. O. with in the Land of the Gaians. *The Watch on the Rhine* 27. *Hearts of the Blue Ridge* 4. *The Bell of New York* 6. *An American Gentleman* 7. *Neil Burgess* 17.

ST. LOUIS—PLUMB OPERA HOUSE (J. E. William, manager): *Lover's Lane* to largest receipts in history of house Feb. 17; audience pleased. Millie James made hit. Prof. A. C. Ross presented for the first time his two operas, *Woman's Rights* and *Man's Wrongs* and *The Resurrection of Jack*, with local talent 21; good business. *King Dodo* 3. *Neil Burgess* 4.

CANTON—NEW OPERA HOUSE (A. R. Waterman, manager): Peck's Bad Boy Feb. 17; business good. *Woman Against Woman* 18; specialty good. *Neil Burgess* 19; good house. *Woman Against Woman* 21; fair house and performance. James Ray in *Mission* 22. *Sporting Life* 23. *The Gay Mr. Goldstein* 27. *King Dodo* 1. *The Watch on the Rhine* 2. *Neil Burgess* 4. *The Governor's Inn* 8. *Humpty Dumpty* 10.

CAIRO—OPERA HOUSE (Sam Bennett and William, manager): *The Minister's Son* Feb. 19; good house and production. W. R. Pittard and co. *Woman Against Woman* 20; good house; excellent specialty delightfully amateurish. Al. H. Wilson in *The Watch on the Rhine* 21; good house; excellent specialty. Al. H. Wilson carried off the honors. King

Dodo 23. *The Evil Eye* 4. Tennessee's Partner 7. *The Telephone Girl* 10. *Arizona* 12. *Uncle Tom's Cabin* 13.—**PRINCETON—APOLLO OPERA HOUSE** (Thomas B. Henderson, manager): Gordon's Minstrels Feb. 20; excellent performance. *A Merry Christmas* 21; fair house 22; failed to appear. Older Joe pleased small house 25. Cleveland's Minstrels 26 canceled. Under Two Flags 2. *Passion Play Pictures* 5. *Charity Ball* 26. *A Cavalier of France* 11.

JACKSONVILLE—GRAND OPERA HOUSE (G. M. Luttrell, manager): Alvin Justin Feb. 20 canceled. *Treasure Island* 21 pleased fair house. *Mosar Symphony Club* 24; packed house; excellent programme. Neil Burgess in *The County Fair* 25; good house and performance. *Lahana's Faust* 10. Vogel's Minstrels 26. *A Bachelor's Honeycomb* 14.

MORRISON—AUDITORIUM (Lewis and Shelly, proprietors): Holden Comedy co. Feb. 17-19 in Nobody's Cabin. Over the Sea and The Denver Express; small business; co. failed to please. Horatio Howard and John Mylin deserve mention. At Valley Forge 4. Vogel's Minstrels 27. *A Cavalier of France* April 1.

WILMINGTON—GRAND OPERA HOUSE (G. M. Luttrell, manager): *Holden Comedy* co. Feb. 17-19 in Nobody's Cabin. Over the Sea and The Denver Express; small business; co. failed to please. Horatio Howard and John Mylin deserve mention. At Valley Forge 4. Vogel's Minstrels 27. *A Bachelor's Honeycomb* 14.

OTTAWA—FARRELL'S THEATRE (J. B. Farrell, owner): Murray Comedy co. Feb. 17-22 to good business in *Nature's Nymphoman*, *The Black Flag*, *The Convict's Wife*, *Rescuing the Whirlwind*, *John Harlan* 3. *The Belle of New York* 8. *Mildred Holland* 10. *The Gay Mr. Goldstein* 12. *Naughty Anthony* 13. *The County Fair* 21.—ITEM: The Elks 22 to a large audience. *La Palmera* 23. *Palmer's Kellings*.—The choral section of Goshen Women's Musical Club, numbering forty voices, will present King Lear's Daughter in April, under the direction of Professor W. Preston Macmillan, of this place.

LOGANSPORT—DOWLING'S OPERA HOUSE (John B. Dowling, manager): A Bachelor's Honeycomb Feb. 18; good house pleased. *Jolly Grass Widows Burlesquers* 20 to large audience; performance good. *A Cavalier of France* 21; fair house satisfied. *The Devil's Daughter* 22.

ALTON—ITEMS (William H. Hutchinson, manager): Howard Dorset co. Feb. 17-22 in *The Prince of Patches*, *Grip the Newsboy*, *The Winning Hand*, *Lyndwood*, *The Fisherman's Daughter* and *The Plumber*; good audiences well pleased. David Harum 23.

CHAMPAIGN—WALKER OPERA HOUSE (C. F. Hamilton, manager): *The Convict's Daughter* to small house Feb. 17. *King Dodo* pleased capacity audience 18.—ITEM: Fred Sawyer, *Rescuing the Whirlwind*, *John Harlan* 19. *Scandal* 20; *Scandal* 21; *Scandal* 22; *Scandal* 23; *Scandal* 24; *Scandal* 25; *Scandal* 26; *Scandal* 27; *Scandal* 28; *Scandal* 29; *Scandal* 30; *Scandal* 31; *Scandal* 32; *Scandal* 33; *Scandal* 34; *Scandal* 35; *Scandal* 36; *Scandal* 37; *Scandal* 38; *Scandal* 39; *Scandal* 40; *Scandal* 41; *Scandal* 42; *Scandal* 43; *Scandal* 44; *Scandal* 45; *Scandal* 46; *Scandal* 47; *Scandal* 48; *Scandal* 49; *Scandal* 50; *Scandal* 51; *Scandal* 52; *Scandal* 53; *Scandal* 54; *Scandal* 55; *Scandal* 56; *Scandal* 57; *Scandal* 58; *Scandal* 59; *Scandal* 60; *Scandal* 61; *Scandal* 62; *Scandal* 63; *Scandal* 64; *Scandal* 65; *Scandal* 66; *Scandal* 67; *Scandal* 68; *Scandal* 69; *Scandal* 70; *Scandal* 71; *Scandal* 72; *Scandal* 73; *Scandal* 74; *Scandal* 75; *Scandal* 76; *Scandal* 77; *Scandal* 78; *Scandal* 79; *Scandal* 80; *Scandal* 81; *Scandal* 82; *Scandal* 83; *Scandal* 84; *Scandal* 85; *Scandal* 86; *Scandal* 87; *Scandal* 88; *Scandal* 89; *Scandal* 90; *Scandal* 91; *Scandal* 92; *Scandal* 93; *Scandal* 94; *Scandal* 95; *Scandal* 96; *Scandal* 97; *Scandal* 98; *Scandal* 99; *Scandal* 100; *Scandal* 101; *Scandal* 102; *Scandal* 103; *Scandal* 104; *Scandal* 105; *Scandal* 106; *Scandal* 107; *Scandal* 108; *Scandal* 109; *Scandal* 110; *Scandal* 111; *Scandal* 112; *Scandal* 113; *Scandal* 114; *Scandal* 115; *Scandal* 116; *Scandal* 117; *Scandal* 118; *Scandal* 119; *Scandal* 120; *Scandal* 121; *Scandal* 122; *Scandal* 123; *Scandal* 124; *Scandal* 125; *Scandal* 126; *Scandal* 127; *Scandal* 128; *Scandal* 129; *Scandal* 130; *Scandal* 131; *Scandal* 132; *Scandal* 133; *Scandal* 134; *Scandal* 135; *Scandal* 136; *Scandal* 137; *Scandal* 138; *Scandal* 139; *Scandal* 140; *Scandal* 141; *Scandal* 142; *Scandal* 143; *Scandal* 144; *Scandal* 145; *Scandal* 146; *Scandal* 147; *Scandal* 148; *Scandal* 149; *Scandal* 150; *Scandal* 151; *Scandal* 152; *Scandal* 153; *Scandal* 154; *Scandal* 155; *Scandal* 156; *Scandal* 157; *Scandal* 158; *Scandal* 159; *Scandal* 160; *Scandal* 161; *Scandal* 162; *Scandal* 163; *Scandal* 164; *Scandal* 165; *Scandal* 166; *Scandal* 167; *Scandal* 168; *Scandal* 169; *Scandal* 170; *Scandal</i*

COATES OPERA HOUSE (Frank W. Coates, owner): Casino to Frank W. Coates Feb. 27; good house; date advertising was too early; manager: Grace Mayne. **CEDAR RAPIDS—GREENE'S OPERA HOUSE** (John B. Henderson, manager): The Guy Mr. Goldstein Feb. 19; packed house. Arthur Deagon's singing noteworthy. **Hi Henry's Minstrels** drew good audience 20. **Jesse James** 22; enthusiastic, topheavy music. Known to capacity 24. At close of curtain ballroom was presented with great enthusiasm and cheer by the remaining citizens of Cedar Rapids as a souvenir of his visit and a token of their esteem for him. **The Heart of Maryland** 25. **Walker Whitehead** 27. **A Merry Chase** 28. **The Cowboy and the Lady** 1.—ITEM: William Lee, of De Witt, Iowa, visited the friend of his boyhood, Arthur Deagon.

ELDORADA—WERNER OPERA HOUSE (J. C. Crockett, manager): Band concert (local) Feb. 24 to 26. **E. O.—ITEMS**: Manager Crockett, of the Werner, and his family are confined to their room at the Hotel Moises as the result of vaccination to escape the epidemic of smallpox in the capital city.—Home talent at the City recently presented Nevada to a crowded house. The scenery was arranged by J. F. Brownick, a local artist.—Manager's girl, of the C. L. and D. S., will make a special trip from here to Iowa Falls in order to see **The Cowboy and the Lady** co. to the Metropolitan at Iowa Falls in time for the evening performance.

WATERLOO—BROWN'S OPERA HOUSE (G. P. Brown, manager): **Hi Henry's Minstrels** Feb. 19; packed large house. **Billy Clark and the Bard Brothers** 20; packed house. **The Bell's of New York** 20 packed full house. **The Cowboy and the Lady** 21. **The Telephone Girl** 22. **A Merry Chase** 4. **When We Were Twenty-one** 11. **The Bandit King** 12. **The Bluebird** 13. **Gilbert's Girls** 19. **Chase-Lister** 20. **Uncle Joe Sprucey** 20.

EMPIRE—WHITLEY OPERA HOUSE (H. G. Whitley, manager): **Mother's Merry Minstrels** Feb. 20 more than pleased one of the best houses of season. **Fannie Curtis and Will Crimmins** divided honors. **Payton Sisters' Comedy** (return) 22. **Ellie Day Lecture** (High School Course) 24. **Carpenter's Quo Vadis** 25. **Picture Show Girl** 26. **Walker Whitehead** 27. **Uncle Joe Sprucey** 28.

EMPORIA—WHITLEY OPERA HOUSE (H. G. Whitley, manager): **Mother's Merry Minstrels** Feb. 20 more than pleased one of the best houses of season. **Fannie Curtis and Will Crimmins** divided honors. **Payton Sisters' Comedy** (return) 22. **Ellie Day Lecture** (High School Course) 24. **Carpenter's Quo Vadis** 25. **Picture Show Girl** 26. **Walker Whitehead** 27. **Uncle Joe Sprucey** 28.

ERIE—ECONOMIC THEATRE (Stude Hartman, manager): **World's People's Pictures** to fair business Feb. 22. **The Little Princess**, **The Gambler's Wife** and **Little Lord Fauntleroy**. At the Old Opera House 24 deserved larger audience. **Lynn Brothers in a Merry Chase** 25 to good business. **The Heart of Maryland** 26; good business; excellent production. **Helen Winter** made hit. **Hollie**, **Bill**, **Richards and Pringle's Minstrels** 4. **At Valley Forge** 6. **King Duke** 7. **When We Were Twenty-one** & **Die Wacht am Rhein** 11. **Wine, Women and Song** 12.

DAVENPORT—BURTIS OPERA HOUSE (Champlain-Kindt and Co., managers): **The Princess Minstrels** (local) Feb. 19; enjoyed moderate success. **The James Boys** in **Hi Henry's Minstrels** 20; to moderate house. **The Gipsy Girl** 21; failed to please. **At the Old Opry** 22; **Walker Whitehead** with good success. **Payton Sisters' Comedy** 23; **Uncle Joe Sprucey** 24. **Madame Dorothy** 25. **Castor Joe** 1. **The Telephone Girl** 2. **The Cowboy and the Lady** 3.

OTTUMWA—GRAND OPERA HOUSE (G. French, manager): **Dalyrymple Comedy** co. Feb. 19-20; in **Hi Henry's Minstrels** 21; to moderate house. **Hi Henry's Minstrels** 22; **When We Were Twenty-one** 23; **Two Nights in a Barroom** 24; **Uncle Joe Sprucey** 25; **Walker Whitehead** 26; **Uncle Joe Sprucey** 27. **Payton Sisters' Comedy** 28. **Uncle Joe Sprucey** 29. **Uncle Joe Sprucey** 30; to fair business. **Jameson's Comedy** 31. **Uncle Joe Sprucey** 32; **Walker Whitehead** 33. **Uncle Joe Sprucey** 34.

KNOXVILLE—OPERA HOUSE (Chamberlin, Hartman and Co., manager): **Howard Kyle in National Hat** Feb. 20; good business; excellent attraction. **Howard Kyle and His Girls** 21; **Uncle Joe Sprucey** 22; **Castor Joe** 23; **Two Nights in a Barroom** 24; **Uncle Joe Sprucey** 25; **Walker Whitehead** 26; **Uncle Joe Sprucey** 27.

SPRINGFIELD—GRAND OPERA HOUSE (Dr. G. W. Grant, manager): **Walker Whitehead in Heart and Soul** Feb. 18; record breaking house; excellent performances. **Dr. Fox**, lecture 21; pleased good house. **Hi Henry's Minstrels** 22; **Two Nights in a Barroom** 23; **fair business** and performances. **Payton Sisters' Comedy** (local) Feb. 24 to 26; **Uncle Joe Sprucey** 27. **Walker Whitehead** 28.

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SPRINGFIELD—GRAND OPERA HOUSE (Dr. G. W. Grant, manager): **Walker Whitehead in Heart and Soul**

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NEW JERSEY, MARCH 29

NEW YORK, MARCH 2

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES

TELEGRAPHIC NEWS

(Special to The Mirror.)

Several New Attractions—Mrs. Flak's Success—Great Improvement—Gossip.

(Special to The Mirror.)

CHICAGO.

We are pleased with our many attractions this week. William Farnum, new Mark Richelieu, and Prince Harry. The Prince, however, will not be much here until 8:30 this evening, but the following acts and "page" were added to the bill, and he got away with a few more scenes, including a banquet scene, a grand ball scene, in which the German citizens, dressed in Prussian costumes, give a great marching show at the German Club and then take a special trip to him for a meeting in Illinois.

The Grand Opera House opened last night at McVicker's for two weeks in Tom Moore. That resulted in the German police escort for Prince Harry. Mrs. A. composed of Moers, Meany, Rooney, Hayes, Dugan, Fagan, Ragan, O'Toole, and O'Neill. Mr. Mack made an energetic hit, and was well supported by George F. Cook, Theodore Harwood, Marion Callan, George W. Davis, Giles Smith, Johnnie Lovett, and Margaret Fielding. Mr. Cook's song catch on capital with the McVicker's audience. He will be followed by the Dick and Harris production of Jim Shubert.

The capacity of the Grand Opera House was tested this evening when Richard Mansfield opened his annual Chicago engagement with Macbeth. It may not be saying too much to state that the production seemed to bear out the good things predicted for it by Mr. Mansfield's promoter of publicity, Paul Whistack, and already the advance sale would seem to indicate a full month of the usual Mansfield prosperity.

Mrs. Flak received out a splendid month at the same theatre by a delightful performance of *Madame Butterfly*, in which Frederic de Bellville added to the general joy by his fine performance of *Das Preussens*. Mr. De Bellville is thoroughly at home in this line of parts, and with Mrs. Flak, Mr. Flak, and Mr. McCormick, he shares in the current comedy popularity given in Chicago in many days.

Many others and their many constituents have had a hit in the "Munroes." And it is well done and last night at the Illinois. Anna May will follow in *The Little Doctor*. Gerald Green, a Chicago actor, is playing a police court at the Academy of Music this week in a new drama called *Not Guilty*.

On Saturday afternoon a meeting was held for the *Opera House* League, and the members present were the Auditors, the Auditorium, and the Auditorium.

On Sunday evening, the Auditorium, the Auditorium, and the Auditorium.

On Monday evening, the Auditorium, the Auditorium, and the Auditorium.

On Tuesday evening, the Auditorium, the Auditorium, and the Auditorium.

On Wednesday evening, the Auditorium, the Auditorium, and the Auditorium.

On Thursday evening, the Auditorium, the Auditorium, and the Auditorium.

On Friday evening, the Auditorium, the Auditorium, and the Auditorium.

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The second week of *Madame Butterfly*, sup-

ported by the Duran-Durant Stock company at the Grand Avenue Theatre, continued to large business. Wally George was the play. The performances made such seats that the manager of the theatre could not afford to let them go.

Forrest's *Divorce* was presented in style as an evening production of the New York for this week. John J. Farnham, Charles Froehling, Frank Davis, Alastair, Robert, and others, and between Raymond Hitchcock, Charles St. John, Louis Miette, and Freda Henry, the leading roles are well cared for. The management will evidently last through the entire run.

Kathryn Kitter in *Molly Pitcher* has been well received at the Forum, and will no doubt do well all this week, that is the last of her engagement.

Floradora has only one fortnight more at the Colonial. Of the general success scored here that of James Kierans is about the most optimistic. He has a style of his own as Troubadour, punch, and creates no end of fun. Ladies Ruth and R. Peyton Carter also continue pronounced favorites.

Mignon is the opera of the week at the Bijou. Not only is Clark Lane in the title-role, but Frida Böhl, who scored such a success as Lucia recently, has delayed her trip to Europe, so as to return and sing *Mignon*. Hattie Half Ladell is also in the cast.

The Castle Square has a decided novelty to-night in a first performance in Boston, although the play, *Sealed Instructions*, was given with success in New York fifteen years ago. It was cast with all the favorites in the stock company in strong roles, and Mary Sanders, who is a great favorite here, was welcomed back after her serious illness.

The Blue and the Gray is being given at the Bowdoin Square this week, and the announcement is made that this is the first production by a stock company. Lorraine Dresser, who plays Ruth White, had large souvenir photographs distributed to the audience to-night as a special feature.

Morocco Bound is now in its third month of its successful engagement at the Park. There was a rumor last week that A. H. Chamberlin might secure a lease of the Columbia, and if so, he would transfer Morocco Bound there for a fortnight, and then follow it with *The Casino Girl*.

Hannas Hearts is one of the most popular plays with the patrons of the Grand Opera House, and every other engagement is a successful one. W. H. Nashville always sends a good company here in this piece, and the present confirmation is no exception. *The Captain's Return*.

The Wagon of Life is the play of the week with the stock company at Mizner's Grand, but Steven de Troy, who has been featured for so long, is not in the cast. Mattie Choate and Lee Cooper have the leading parts.

Henry Irving has begun to rehearse his company for *Frieda*, so as to have the production ready to give at the Lyceum, London, on his arrival there. The first rehearsals were held on the stage of the Hollies.

Kathryn Kitter will, it is stated, have a new play, by Alexandre Dumas, for production next week.

P. T. Hanson, of the Floradora staff, gave an elaborate entertainment in honor of James J. Drury last week. A number of newspaper men were present.

Julian Magus tells me that several stock companies have secured loans of *Daughters of Eve*, which he wrote with A. E. Lancaster for Marie Wainwright.

Lester Leesman, of Kathryn Kitter's company, has written a dramatization of *The Last Days of Pompeii*.

May 10 will be the end of the season of the Floradora company now at the Colonial, and all the time after the close of the season runs will be spent on the New England circuit.

A new, in honor of Marion Arthurd, of Kathryn Kitter's company, was given by two Harvard professors last Thursday.

Mrs. H. H. Crosby, wife of the dramatic critic of the *Post*, gave a reception, in honor of Silvina last week, at which a number of well-known theatrical people were present.

George Brown, who has been playing *Minnie in Rip Van Winkle* with Jefferson in the West, has been in town on a visit to her parents.

James Gilbert is directing the rehearsals of the *Heavy Pudding Boys of Harvard* for their production this Spring. He could not take the *Flame* for the first time in a number of years.

George W. Mason, manager of the Grand Opera House, went to New York to see the launching of the Kaiser's yacht last week.

The body of Billy Stevens, the veteran minister, was sent on to San Francisco from instructions telegraphed by his widow. Funeral services were held here, and a number of old associates were present. The Boston Lodge of Elks was in charge.

Boston had a narrow escape from a hotel fire with fatal results, and many theatrical people had narrow escapes. Flame were discovered in the upper part of the Bowdoin Square Hotel, a house at which many companies stopped, and the fire was so early in the morning that all the players were asleep, and barely escaped with their lives, while clothing and effects were burned or ruined by water. There were many thrilling scenes, and it was only by the daring of Stevens and others that so many lives were saved. Among those who were in the house were J. W. Harrington, Mattie Ashbury, Eva Mitchell, Benjamin Welsh, Miss Green, Bert Lytell, Lorraine Dresser, Carrie Elliott, Victor V. vase, and all the principals of the Blue Bloods Burlesque company.

The Actors' Church Alliance last week passed resolutions favoring a bill now before the State Legislature restricting Sunday performances. Rev. F. B. Hornbrook gave an analysis of King Lear at the meeting.

PHILADELPHIA.

Opera Company Collapses—Business Improves with the Weather—Current Offerings.

(Special to The Mirror.)

PHILADELPHIA.

Our theatres suffered severely the past two weeks on account of the very bad weather, but the openings to-night show great improvement in business, with excellent prospects for the week.

The special novelty and society event of the season is the interpretation of a two-act's engagement this week of Mrs. Patrick Campbell at the Garrick Theatre. She comes in *The Second Mrs. Tanqueray* for three nights and a matinee, to be followed by *Anna, Beyond Human Power*, and *Martha*. The *Anna* was well received by a critical audience. *The Way of the World* follows for two weeks on March 17.

The Broad Street Theatre, that had poor patronage with *Sixty Farm* and *Seven Goode*, changed its luck to-night when R. H. Sothern opened in *If I Were King* for a three weeks' stay. Mr. Sothern was honored by successive curtain calls from a very large and fashionable audience, and *If I Were King* was acknowledged an artistic production. *Jefferson De Angelis* March 24. *Annie Russell* March 21.

The two weeks' engagement of Annie Held at the Chestnut Street Theatre, that closed March 1, was the most successful she has ever enjoyed here, in spite of the weather. Florence Bayard, Jr., attempted to buy off *'Way Down East*'s time, that opened to-night for three weeks, but was unsuccessful.

Floradora is in its second week at the Chestnut Street Opera House, and is drawing only medium business. Unfavorable comparisons have been made with the company seen here earlier in the season. *Virginia Hobson* March 17. *Musk and Wig Club* of the University of Pennsylvania in *Old King Cole* March 21. *William H. Crane* April 7, for an indefinite run.

Colorado, in its second and last week at the Walnut Street Theatre, is receiving fair patronage. *Grace George* opens March 20 for two weeks. *The New Yorkers* March 24.

Robert R. Mantell's engagement at the Auditorium is the best he has enjoyed in the Quaker City for many years. The repertoire for this, his closing week includes *Richard III*, *Hamlet*, and *Romeo and Juliet*. *Orpheus Extravagante* company March 20.

The second week of *Edward Higgins*, sup-

ported by the Duran-Durant Stock company at the Grand Avenue Theatre, continued to large business. Wally George was the play. The performances made such seats that the manager of the theatre could not afford to let them go.

Forrest's *Divorce* was presented in style as an evening production of the New York for this week. John J. Farnham, Charles Froehling, Frank Davis, Alastair, Robert, and others, and between Raymond Hitchcock, Charles St. John, Louis Miette, and Freda Henry, the leading roles are well cared for. The management will evidently last through the entire run.

Kathryn Kitter in *Molly Pitcher* has been well received at the Forum, and will no doubt do well all this week, that is the last of her engagement.

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The National Theatre has a big drawing card this week in *Macbeth's Row of State*. The company is headed by Billy Harry, Katie Rooney, Abby Rainey, and Jessie Lamont. *The Sun of Han* March 10; *Lost in the Desert* March 11.

Thomas R. Shaw in repertoire fills in the week at the Park Theatre. *Woo's Minstrels* follow March 10. Croton Clarks opens March 24 for two weeks.

At the Standard Theatre a new English play, entitled *For a Mother's Love*, is the current bill. The plot is on the *East Lynne* order. The play is well staged and acted by Darcy and Spence Stock company. *Mosby* ends March 10.

Wiles, with Nellie McMillen, is at the People's Theatre. Good business was done last night. *The Coville's Daughter* March 10.

Warren's German Stock company at the Arch Street Theatre continues to excellent patronage, warranted by the meritorious performances. This week, *The Brothers*, *The Second Face*, *The Iron Master*, and *Circus People* will be given.

Dumont's Minstrels at the Eleventh Street Opera House have made a decided hit with Frank Dumont's latest comic, *Prince Henry Visits Philadelphia*, that remains the feature in addition to their usual attractive bill. Business was large.

The benefit in aid of the Acting Home of America, to be given at the Garrick Theatre the afternoon of March 11, promises very large returns. Selections from the programme of every visiting attraction playing in the city on that date will form part of the entertainment.

At the Academy of Music Burton Holmes lectured on "Moscow" to-night to a crowded house. His next date here is March 10. Fritz Schied's Philadelphia Orchestra concert March 7, 8.

Henry Ludlam, the Shakespearean scholar and dramatic instructor, is contemplating a tour of the principal cities in a standard repertoire, opening at the Garrick Theatre the end of April. A company of twenty-two people will begin rehearsals on April 10.

There has been considerable trouble the past week at the Grand Opera House, the Imperial English Opera company, under the management of William Rosenbach, furnishing the entertainment. The organization is a fine one, but more expensive than was warranted at popular prices. The blizzard hurt the receipts, the manager and his backers vanished, leaving the big company with two weeks' salaries unpaid. Manager Hashim agreed to play the week out, under certain conditions and arrangements, rather than close on Thursday night. After paying out money, one after another of the principals and chorus deserted, and to cap the climax, on Saturday evening, with a good audience in attendance, the orchestra demanded their pay in advance of the principal and the poor chorus people, who badly needed the money to return to their homes. In this dilemma, conductor of the orchestra Joseph Tressel proved an angel, and the opera of *Aida* was sung, with his presiding at the piano in lieu of a full orchestra. Selma Krausdorff deserved special mention for her kindness and liberality, offering to give up her salary and the proceeds of grand opera at popular prices. This is the finale of grand opera at popular prices at this house. The Grand Opera House to-night returns to vanishing with daily matinees at 10 cents and evening prices from 15 to 30 cents.

The University of Pennsylvania, by the decision handed down by the Supreme Court in the contested will case of the late Joseph Bennett, is now the sole owner of the Chestnut Street Opera House, besides several adjoining buildings, all of which are extremely valuable.

Daniel Humphries is the newly appointed treasurer of the Auditorium Theatre.

B. F. Morrison.

of Providence, will make another visit to the city next week, during the holidays. On Friday evening he will be giving a lecture, and will be present at the Providence Opera on April 1.

Percy Haswell's visit at the Coliseum Theatre last Wednesday afternoon was artistically a treat, and at the rate of from \$2 down was particularly very successful; for the house was packed. At night the pianist and Mrs. Haswell will give the music of Mr. and Mrs. Benjamin De Koven at a dinner, at which were also present the French Ambassador and a small party of other notables. JOHN T. WARDE.

BALTIMORE.

Percy Haswell Stock in Motto—Edwin Booth's Brother Buried—Notes.

(Special to The Mirror.)

BALTIMORE, March 3.

Keller, the magician, mystified a large audience at Ford's Grand Opera House to-night. His illusions were all interesting and difficult ones. Judging from the advance sale the business of the week will be large. Mary Manning will follow.

Ben Hur is at the Academy of Music.

Moths is the play presented this week by the Percy Haswell Stock company at Chase's Theatre. Miss Haswell appears as Vera, and her interpretation of the character is a charming one. George Fawcett plays the part of Prince Surov excellently. The other members of the company help to make an even and thoroughly satisfactory performance. Next week, As You Like It.

The attraction at the Auditorium Music Hall is the Irish Pawnbrokers, in which appear the two American "Macks," and Marie Trumbull. McFadden's Row of Plate is the underliner.

The Volunteer Organist was presented by a very good cast at the Holiday Street Theatre to-night. The play is an interesting one, and entertained the large audience immensely. Lost in the Desert March 20.

Burton Holmes is nearing the end of his course of lectures at the Music Hall. His season in this city has been particularly gratifying from a pecuniary standpoint, and Mr. Holmes is constantly improving as a lecturer.

A decision in the play contest inaugurated by Percy Haswell, of Chase's Theatre, will, in all probability, be rendered this week.

Frank Craven, of the Percy Haswell Stock company, though still ill in Boston, is on the road to recovery. This news will indeed be gratifying to his many friends.

The remains of Dr. Joseph A. Booth, brother of Edwin Booth, who died at his home in New York on Feb. 26, were placed in the public vault in Greenmount Cemetery Saturday afternoon. Later the body will be interred in the family lot in the same cemetery. The body arrived from New York at 2:30 p.m., and the funeral followed immediately thereafter. Mrs. Booth was accompanied from New York by her son, Sidney Booth, and a son of Junius Brutus Booth, Jr. In this city she was joined by her brother, A. Chalm Mitchell, of Charlottesville, Va. Among the pallbearers were John M. Barrett and S. E. Carter, two old actors, who were intimate friends of the Booths.

The largest theatrical attendance of the season was recorded at the professional matinee of the Percy Haswell Stock company at Chase's Theatre last Thursday afternoon, fully 150 visiting actors and actresses accepted the invitation of Mr. Haswell.

William Cunningham, a member of the Kitton's Band, who had been afflicted with diphtheria, was released from quarantine last week. He is a native of Canada and left this city for his home.

HAROLD BUTLER.

CINCINNATI.

Two Musical Offerings—Cleopatra Continued at the Pike—At Other Theatres.

(Special to The Mirror.)

CINCINNATI, March 3.

The Strollers opened at Robinson's to-night with John E. Henshaw and Eddie Foy, two local favorites, in the leading roles. Marie George, D. L. Don, Jessie De Witt, Harry Fairleigh, Louise Lawton, Harry Stuart, and Wilmer Bentley were the other principals who helped carry the entertainment to success.

The Four Cohans, who were here last year with The Governor's Son, returned to the Walnut yesterday, presenting the same play at popular prices, and scored a tremendous hit before two unusually large audiences. The Girl from Maxim's is the underliner.

An excellent production of The Ratcatcher of Hamelin was given by the German company at Robinson's last night. The play is a familiar one in their repertoire and was received with all the enthusiasm that has marked its previous presentations.

Joseph Arthur's Lost River was given its first local presentation yesterday at Houch's and scored emphatically. The company is a most capable one, including as it does Paul Gilmore, Edith Passett, Elisabeth Woodson, Ada Boswell, and John E. Ince, Jr.

Two large audiences welcomed the return of Charles McCarthy in One of the Brave at the Lyceum yesterday. William Crohn as Mrs. Green shared honors with the star.

For the first time in all the years the stock company has been at the Pike there is no first-night to chronicle from there. The success of last week's production of Cleopatra was so great that the demand for seats swamped the box-office and three additional performances had to be arranged for. The concluding performance takes place to-night and to-morrow the company will appear in A Colonial Girl. As usual the leading roles will be in the hands of Byron Douglass and Lizzie Hudson Collier. Rupert of Hentzau is to follow.

H. A. BUTTON.

THIRD AVENUE ON A CIRCUIT.

Martin J. Dixon, manager of the Third Avenue Theatre, concluded arrangements last week whereby his theatre will get the attractions that play the Stair and Havlin circuit next season. This arrangement should be productive of good to all parties concerned, as the theatre will be assured of the best of the popular priced attractions, and with such it should prove very successful.

TO TOUR IN EAST LYNN.

Eliza Proctor Otis will make a Spring tour, under the management of H. D. Grahame and Company, in the dual roles of Lady Isabel and Madame Vine in a big revival of East Lynn. An elaborate production is promised.

SAID TO THE MIRROR.

HELEN DUNHAM: "The published statement that I failed to appear at the Third Avenue Theatre on Feb. 17 was erroneous. I played at the matinee. On Feb. 13, 14 and 15 the company was compelled to leave me at the Hotel Brunswick under the care of Dr. Conaway. I was confined to my bed for three days. I had been vaccinated, and for hours amputation of my limb was thought to be necessary. I left Atlantic City on Sunday morning against the doctor's orders. On Monday afternoon I went to the Third Avenue Theatre in the storm. On returning my limb was much inflamed. I was suffering intense pain, and was unable to stand, so did not appear. I returned as soon as I was able to my home, where I am still under the care of a physician. This is the first time I have missed a performance since I have been in the profession, twelve years."

REGULAR BRAZIER: "I beg leave to call attention to your statement in the admirable article 'Eleven Years on Broadway,' the rating of the Lyceum this Spring and of the Madison Square a year or so hence will have no English theatre of the first-class below Thirtieth Street. Permit me to mention the Garden, which is below Thirtieth Street, being at Twenty-seventh Street."

THE STOCK COMPANIES.



Above is a portrait of Marie Curtis, leading woman of the Blaney Stock company, Brooklyn. Miss Curtis is a Southern girl and made her professional debut after graduating from one of the dramatic schools. She has been favorably received on the road as Marguerite in Faust and as Mavis Claire in The Sorrows of Satan. Her admirers expect much of Miss Curtis' performance of Juliet at the stock company's forthcoming revival of Romeo and Juliet.

The Spooner Stock company at the Park Theatre, Brooklyn, last week presented Clay M. Gaines' and David Balzano's old play, Pawn Ticket 210. Since the days when Lotta was so successful in the comedy, the style of dramatic construction has changed greatly, so that its situations and dialogue seemed very old fashioned despite the fact that Cecil Spooner did much in the way of modernizing the piece by injecting original business, and a number of clever speculations, in which latter she was assisted by the Cecil Quartette and others. Miss Spooner made all that was possible out of the rôle of Mag, being very joyously lively and pathetic by turns. It is doubtful if an audience ever enjoyed Lotta's portrayal of the part more, for the laughter and applause were continuous. Walter Wilson's characterization of Uncle Harris, the pawnbroker, was in many respects remarkable. His make-up was almost a work of art, and his death was so well done as to win him one of the heartiest curtain calls of the season. Rita Villier, as Mag's mother, was very appealing. Augustus Phillips was a charming Charley Sage. Robert Ranson, Jessie McAllister, Olive Grove, and Harold Kennedy in other roles made the most of their opportunities. Ben F. Wilson deserves special mention for his excellent make-up and amusing character sketch of a policeman. The rest of the cast lent its usual efficient support, and the staging, especially of the pawnbroker's shop, was excellent. The several specialties were very novel, and among the most enjoyable of the season. Roy Newton Hair deserves praise for his arrangement of the music. Edna May Spooner, who was not in the cast, sang in her customary, most attractive manner, and Claude Tharold was also entertaining. The house was crowded at each performance. This week, Edna May Spooner in My Official Wife.

Carrie Payton's Theatre company revived Camille last week. This play is always one of the most successful of the company's production, and crowded houses were the order. Etta Head's portrayal of Camille Gautier is one of her best efforts, and an encore won much favor. Kirk Brown was the Armand Davel and George Hoey the older Davel. Others in the cast were Sadie Radcliffe, W. A. Mortimer, Claude Payton, Grace Fox, and Marguerite Fields. The staging and the gowns of Miss Head were handsome. This week, The Girl I Left Behind Me, the play with which Mr. Payton opened his Lee Avenue Theatre.

The Columbia Theatre Stock company drew good business with a production of A Bachelor's Honeymoon last week. In the cast were W. H. Lytell, Rose Stuart, Irene Galbraith, Frankie Boone, Gertrude Reynolds, John F. Birch, Edward Mackay, James A. Blinn, E. L. Shader, and Isabelle Evermon. The performance was a creditable one. Sunday concerts are given each week. This week, Land Me Your Wife.

At Blaney's Theatre last week the stock company offered The Red Cross Nurse. Business was large. In the cast were Sidney Toler, D. C. Jennings, John Weston, G. H. Martin, E. S. Morey, Peter Lang, R. E. Cawley, Marie Curtis, Ethyl Milton, Adele Le Grog, and Harriet Willard. The audiences seemed well pleased.

The Elite Stock company, at the Gotham Theatre, did well with Eagle's Nest last week. J. K. Hutchinson, Ethel Fuller, George W. Martin, Joseph L. Tracy, Harry MacDonald, Edmund Day, Walter Chester, Frank Armstrong, Edmund De Castro, and Rose Watson made up the cast. This week, The Showaway, to be followed by Beacon Lights.

Thomas Shesley, of the Spooner Stock company, received word last week that his father, Michael Shesley, had been run over by a train at his home at Des Moines, Ia. Later he was assured by hearing that the injured man was in no danger, and did not leave for Des Moines, as he had intended to do if he were needed.

The De Witt Clinton Stock company opened a spring season at the New Auditorium Theatre, Memphis, Tenn., on Feb. 17, in the comedy, Incog. The roster of the company includes Edna Ellmore, May Belle Eckert, Nera Rose, Nancy Gibson, Blanche Kenwood, De Witt Clinton, Joseph O'Meara, Edwin Travers, Al H. Fremont, Russell Bassett, Ed A. Morris, John Remley, and Earl Stirling, stage-manager. The Lost Paradise was played last week.

The Empire Theatre Stock company of Toledo presented A Lady of Quality last week, Rebecca Warren and Harry Glaser winning enthusiastic commendation for their efforts.

The second play of the series being revived at the Girard Avenue Theatre, Philadelphia, by Edward Harrigan, with the support of the Durban-Sheeler Stock company, was Waddy Goggin.

Asa Lee Willard has been engaged as leading man for the new stock company appearing at the Grand Opera House, Terre Haute, Ind., on April 14. This will be the sixth engagement Mr. Willard has filled this season.

Grace Atwell has been engaged for a leading business at Shea's, Toronto, Stock company, and has begun rehearsals.

The Alcazar Theatre Stock company, San Francisco, produced A Rogues' Comedy on Feb. 16, and gave a finished performance of the play.

Women and Wine, played by the Pennsylvania Stock company, Philadelphia, last week, is the

first of May in which that company appears to have engagements. Tom J. Farrell as Dick Sargent, Frank McNamee as Marco, Sydney Ayres as Alphonse, and Gilbert May as Caliban did good work.

Malcolm Williams will be the leading man of Keith's Stock company in Providence, R. I., this summer.

Ethel Lyon has been engaged as leading woman of the Owen Davis Stock company, which will open at the Baker Theatre, Rochester, N. Y., on April 7.

The Aubrey Stock company has played to such excellent business the past season that the management has come to no decision as to the closing date of the tour.

THE DEATH OF LOUIS C. BEHMAN.

Louis C. Behman, whose name since 1877, in conjunction with that of his partner, Richard Hayes, has been household word in Brooklyn, passed away at quarter after two on the afternoon of Tuesday, Feb. 25, in his handsome home at 57 Seventh Avenue, in the Park Slope section of Brooklyn.

Mr. Behman was born on June 4, 1855, and in early boyhood attended the "Old Number One" Public School at Adams and Concord Streets. He was a Sunday school scholar, and was confirmed at the age of fourteen in the German Lutheran Church on Henry Street, from which his funeral took place on Sunday.

His father kept a typical German grocery at the southwest corner of Myrtle Avenue and Navy Street. After leaving school young Behman served therein for some time prior to the death of his father, who left quite a handsome property, which was largely augmented by the shrewdness and foresight of his mother, who survived until June of last year.

In the Centennial Year, Mr. Behman, who had always had ambitions and plans larger than his early environment, started out to make his individual fortune on a capital said act to have exceeded \$400. He chose Philadelphia for his field, and there engaged in several speculative schemes that all prospered.

At that period, one Paul Falk had made a great success of a place called The Tivoli on St. Mark's Place, Manhattan; and later opened Tony Pastor's old theatre on the Bowery as the Volks Garden, which enjoyed an equal vogue. Mr. Behman thought he saw an opportunity to duplicate a like result in Brooklyn. For that end, in partnership with Mr. Hyde, he secured the old Brooklyn Market on Adams Street, and after some crude and inexpensive alterations, opened the place on Saturday night, May 19, 1877, as the Volks Garden.

The market building had proven a failure to its original investors. The place had been long untenantanted when the first Brooklyn Theatre was destroyed by fire on Tuesday, Dec. 5, 1876, and in consequence of its nearness and adaptability, it was used as a supplementary morgue for the nearly three hundred victims of that appalling disaster. The place was remarkably successful from its beginning, and soon one or more nights each week were set aside for "no smoking," on which occasions women were welcomed, and the grade of the performances continually bettered in quality.

In 1878 the young lessees bought the property, and each year made it more and more like an accepted theatre in arrangement and fittings. At that time the entrance was near Myrtle Avenue, and when in the auditorium looking toward the stage the spectator faced the South. On June 9, 1890, shortly after the finish of that season's closing performance, the building was discovered to be on fire, and in a couple of hours was totally destroyed. When rebuilt and opened on Nov. 3 of that year the theatre was completely turned about, the entrance being on the former site of the stage, and the latter located where the old entrance used to be.

Incited by the success of some of Hyde and Behman's Stock company of vaudevillians, several capitalists, believing that Barry and Fay were the foundation stones of its success, won them away, and with those performers as the features opened the Grand Opera House on Nov. 14, 1891, a theatre constructed out of the ruins of the Rev. "Joe" Wilde's Church on Elm Place. The scheme looked well at first, but soon developed failure. The capitalists became disengaged, and as no more money was forthcoming, the legal status of the building soon took such shape that Hyde and Behman easily acquired it and thus shut out opposition in that quarter. The many subsequent ventures of the firm are recent history.

Mr. Behman's health had been a matter of solicitude to himself, family and friends for several years, but, like many invalids, he was always sanguine as to his ultimate complete recovery. On Sunday, Feb. 9, in company with his wife, three children, and Nick Norton, he started on a pleasure trip to the South. The party occupied their own private car. Behman and though Mr. Behman had looked forward to it with much anticipation, he derived but little, if any, benefit from the change of air involved. At Charleston Mr. Norton and he drove out to the Exposition grounds, and again at New Orleans Mr. Behman had a second pleasure ride, and on another day attended the races. These were the last times that Mr. Behman ever was out. His car arrived on its return trip at Jersey City at a late hour on Thursday, Feb. 20. Mr. Norton superintended his prompt removal to the Seventh Avenue home, and from that time, by Dr. Fitzsimmons' orders, Mr. Behman was seen by no one, except his immediate family.

On Sunday afternoon the funeral services were held in Zion Lutheran Church, Henry Street, near Clark, Brooklyn. The church was crowded, many persons prominent in the theatrical world being among those present. The employees of the ten theatres in the Hyde and Behman circuit attended the funeral in a body. The attachés of each of the houses sent a large floral piece, and there were many other beautiful offerings of flowers. The services were conducted by the Rev. E. C. J. Krasing, the pastor of the church. Part of the music was furnished by the orchestra of the Adams Street Theatre. As the body was being carried into the church the orchestra played the Dead March in "Saul," and when it was being taken out later, "Say an Avoril, but Good-bye," was played. From the church the body was taken to Greenwood Cemetery for burial. The Order of Elks, of which Mr. Behman was a member, held services at the grave. The pallbearers were Bennett Wilson, Nick Norton, Lew Parker, Frank Kilbourn, E. R. Estabrook, and Harry Hyman. The honorary pallbearers were G. H. Cohen, M. Jacobson, G. H. Kelley, H. D. McIntyre, William C. Cameron, William E. Stafer, William Bissell, J. J. Clark, and C. M. Jacobson. The interment took place the same day in the Behman plot, which for many years has been one of the most attractive and finely kept enclosures in Greenwood.

DANIEL FRAWLEY.

Daniel Frawley, of whom an excellent likeness appears on the first page of THE MIRROR this week, is at present with his company at Los Angeles, Cal., where a most successful engagement is in progress. During the season Mr. Frawley has won much praise for his enactment of the leading roles in Secret Service, The Only Way, The Liars, Brother Officers, and Lord and Lady Algy in the principal cities of the West, and his tour has been rewarded by large pecuniary returns as well.

A BILL TO ALLOW STANDING ROOM.

A bill was introduced in the State Legislature at Albany on Feb. 24 by Senator Grady, to amend the present law regarding standing room in theatres. The new bill provides that "the lobbies in the rear of the inside stairs and passageways may be used for standing room in such manner as not to obstruct the inside stairs."

George Alexander proposes to take a decided stand in trying to overcome the anachronies of late comers at the St. James' Theatre, London. Commencing with the first performance of Faust and Francesca on March 6, those not seated at the rise of the curtain will be compelled to wait in the lobby until the act is over. The result of this radical measure will be awaited with interest, and if successful it may be pertinent to remind American managers that there is no copy right on the scheme.

Mrs. Leslie Carter and Kyrie Bellows are among

those who will appear in the dramatic and musical reception at the Buckingham Hotel on March 18, for the benefit of the Stony Wall Sanatorium for Working Women.

"Messenger Girl," the second prize English bulldog of the Madison Square Garden Show, was purchased by Kyrie Bellows for \$1,500.

Margaret Dale opened as leading woman in John Drew's company last night in Indianapolis. It was supposed that she would remain with the Empire Theatre Stock company until the close of the season, but Ida Conquest, whom Miss Dale replaces, is said to be in great need of rest, and will retire until next season.

Charles Plunkett, at Liberty, characters. Ad

dams Missou.

PROFESSIONAL DOINGS.



Photo by Bratt, Fall River, Mass.

Arnold M. Alexander, who is pictured above, is in his twenty-fifth week with the Uncle Tom's company. He is playing the part of Nicholas Frye, a crabbed old lawyer, and numerous press comments attest to his success in an exceedingly dramatic characterization.

A special matinee performance of Cinderella will be given at the Herald Square Theatre on March 17, with Lillian Kline in the title-role.

After a severe illness, Jack Youngs has returned to his post in

THE USHER.



When James A. Herne died his principal assets were found to be his plays. Upon the revenues of these Mrs. Herne relies principally for completing the education of her children, who inherit in a marked degree the talents of their parents.

The play of Sag Harbor has been acted on tour under the management of Liebler and Company. This was Mr. Herne's last play, and his contract with Liebler and Company provided that he should share in its profits; that they should present it for four years, that it should be played by actors of Mr. Herne's selection and under his stage-management, and that it should be given only in first-class theatres. After Mr. Herne's death Mrs. Herne was substituted for her husband in the matter of stage-managing and casting the play.

A few days ago Mrs. Herne learned that Sag Harbor had been offered by Liebler and Company to a number of stock companies throughout the country, and that several had signified their intention to produce it shortly. Mrs. Herne consulted her attorney and was informed by him that the letting of the play to stock companies would be a violation of contract on the part of Liebler and Company, inasmuch as they are restricted by their agreement to perform it in first-class theatres only, and as first-class prices are not charged by the stock company theatres, those theatres do not come within this definition.

Thereupon Mrs. Herne telegraphed to the managers of the stock companies that she would take steps, if necessary, to enjoin them from producing the play.

Liebler and Company state that they have been advised by their lawyers that they are acting within their rights.

Mrs. Herne says that she desires to avoid litigation, if possible, and she hopes that the stock managers will not compel her to take legal action. She feels that there is not only a question of violation of contract involved, but she believes that hasty and imperfect representation of the play would injure its commercial and artistic value. She hopes that managers will not attempt to perform Sag Harbor until they do so later with her consent, approval and assistance.

The Herald on Saturday reported the arrival in this city of "Mr. Gustave Karcher, the well-known English playwright." Mr. Karcher's brief residence abroad appears to have disengaged him from the Herald's memory as the composer of a long line of successful Casino musical comedies.

Representatives of the Building and Fire Departments state that in a number of instances violations of the law continue in several theatres in spite of formal notification from the departments and orders for their removal. It is stated emphatically by these officials that unless the requirements are fulfilled, and that specifically, more than one theatre will be closed by the authorities.

By the way, with respect to the question of stands at the Metropolitan, is not the compromise remedy agreed upon between the management and the authorities worse than the original violation of the law? Detached chairs are to be placed behind the regular seats for the accommodation of those that buy admissions, it is announced. Movable seats are against the law, and would be more dangerous in case of a panic than any number of stands.

The woman of respectable position who, when arrested for shoplifting last week, said that the idea had been suggested to her by the bigamist that figures in the play, *The Girl and the Judge*, was probably as irrational in that statement as she was in committing the theft itself.

Experience does not prove that plays impel spectators to an emulation of acts performed in them, or to the application of the morals they sometimes point. When L'Assassin was given in realistic fashion by Augustin Daly the bars of the neighborhood were thronged after the conclusion of the celebrated delirium tremens scene. The moral effect of a play is not produced by the lesson it teaches, but by the degree of its artistic and intelligent appeal.

Miss Russell was right when she said to a reporter, apropos of this incident: "It is not possible that my poor little play could have given the bigamist suggestion to the woman!" And this assertion was re-enforced by the reporter's announcement that "Miss Russell wore a gown of light muslin silk."

stuff which served to emphasize the worried and troubled look in her pale face and in her earnest eyes."

It is reported that quite a stir has been made in London by George Alexander, who announced that hereafter people that arrive at the St. James's Theatre after the curtain has risen will not be allowed to take their seats until the end of the act. In London people dine even later than in New York and for that reason the new rule has aroused protest.

It is not merely a question of disturbing the actors on the stage that is involved by the thoughtlessness and bad breeding of late comers; it is a question of whether the great majority of persons in the audience shall be disturbed and interrupted in the enjoyment of a play by a comparatively few visitors who have no consideration for others.

In the Pabst Theatre at Milwaukee the rule that Mr. Alexander has adopted is in force and has operated successfully for several seasons. The patrons of that playhouse, knowing the rule, obey it without remonstrance and the result is that audiences at the Pabst assemble before the curtain goes up.

An insight into the go-it-blind policy of the theatrical speculators is had in the announcement that Charles Frohman recently entered into a contract with Augustus Thomas to write one play a year for five years, beginning with next season.

This is typical of the attitude of certain managers, of whom Mr. Frohman stands as the representative, toward the drama. After playwrights have succeeded in establishing a reputation, all incentive to improvement and progress are subjugated to purely commercial considerations by arrangements such as these. And as it is only by doing their best work under the best circumstances that playwrights can produce the largest pecuniary returns, the method in vogue of purchasing the unborn children of authors' brains is not favorable to the best material results.

When Charles Frohman sailed for England the *Herald* published his plans. As soon as Charles Frohman arrived in London the *Herald* published his plans again.

Although but a week has passed meantime the *Herald* has found opportunity to publish a cablegram containing the burningly interesting information that Are You a Mason is to be followed at the Shaftesbury Theatre by All On Account of Ellis, Mr. Frohman having a hand in the production.

Again, within the week, a half column has been published by the *Herald* describing a copyright performance of Notre Dame, in which one of the parts was read in an emergency by Mr. Frohman. This important fact was also made the subject of extensive editorial comment.

J. T. Grier, writing of the first performance of Arizona at the London Adelphi, makes the following comment upon the contrasts existing between the representation of English and American attractions in New York and London:

Sometimes our public is a riddle to me. At all times the cup of patriotism is full to overflowing, and when the Briton abroad sees his flag, hears his National Anthem or the sound of his language, the tide of home-love rises mountain high.

How we all shouted and clapped and waited hands and handkerchiefs when our Irving and Ellen Terry reappeared in November in New York. The house shook with emotion, and the Americans, our hosts, enjoyed the demonstration; they caught fire, and unanimous vociferation reigned supreme. That is how the States treat British patriotism!

But when a detachment of American cousins comes over here, and their brethren foregather in joyful strength to give them a good cheer and a hearty send-off into the new campaign, some billious malcontents seem to take umbrage at the amazement of kinship. And then, regardless of the common courtesy of hospitality, the merits of the play, and the efforts of the players, there is a host of interruption and disapprobation ever ready to damp the ardor of the happy souls. It is very bad taste indeed, and not a little pusillanimous, to behave so rudely to the stranger within our gates—the self-same stranger who is ever ready to make a home in theatrical New York for our gosses and our swans.

This little sermon has, of course, nothing to do with the production of Arizona, but its delivery seems to me to be in the right place, since really the first night at the Adelphi was anything but flattering to our *sœur propre*, and distinctly unfair to the newcomers. For to shout, to howl, to clamor ironically for the author when a work of distinct merit has been meritoriously performed by a competent company, is to exhibit an animus entirely uncalled for, even if patriotism leaped beyond discretion. After all, in our days of cold-blooded materialism the outburst of a hearty, old-fashioned emotion is a healthy antidote to the affection of all snivels and supercilious reserve.

Through the efforts of W. W. Prosser, THE MINOR'S correspondent at Columbus, Ohio, a bill for the protection of dramatic property has been presented to the legislature of that State. It has passed the Senate and it is now before the House. It is called "An Act Relating to the Public Representation of Dramatic Plays and Musical Compositions."

Unexpectedly some opposition has been encountered, and the American Dramatists Club has asked its counsel, Judge Dittenhofer, to prepare a brief with respect to the bill to place before the committee having it in charge.

Oliver Doud Byron has arranged for a similar bill to be presented to the New Jersey legislature.

Through the efforts of the Dramatists Club

and representatives of THE MINOR laws of identical support, framed for the purpose of protecting plays that are not published and copyrighted and therefore are not protected by the Federal law, have been passed in several States.

These laws are practically uniform, but in order that they may be completely effective it will be necessary to secure their enactment in a sufficient number of States to practically cover all the territory in which pirates operate.

BILLY "RICE DEAD.

William H. Rice, known familiarly as "Billy" Rice, and whose real name was William Henry Pearl, died at Hot Springs, Ark., on March 1, of dropsy. Nearly a year ago Mr. Rice became seriously ill with a complication of disorders in Chicago, and it was thought at that time that his death was near. He was in deplorable circumstances, but friends soon came to his rescue, and when he was able to travel he was taken to Hot Springs. The treatment there prolonged his life, but he was beyond the hope of permanent cure.

Billy Rice was one of the most famous of the old-time minstrels, whose ranks are rapidly being thinned by death.

His career before the public covered a period of more than forty years, and

in the days of his success he was one of the most popular performers on the minstrel stage.

He commanded an enormous salary, in his prime,

but he spent most of his money as rapidly as he earned it, and for years since his retirement he was in pecuniary straits.

As a boy Rice appeared in many amateur performances, and in 1865 he made his professional debut at the Varieties Theatre in New York. He then joined Hooley's Minstrels, with which organization he remained for several seasons. In 1874 he became associated with Leonard Tiroler in the Great Adelphi Theatre in Chicago. A year later the theatre was burned to the ground and Mr. Rice was obliged to resume his travels under other managers.

Among the prominent organizations with which he appeared were Hooley's Minstrels, Kelly and Leon's Minstrels, the San Francisco Minstrels, Rice and Hooley's Minstrels, Thatcher, Primrose and West's Minstrels, Cleveland's Minstrels, Rice and Shepard's Minstrels, Sweetnam, Rice and Fagan's Minstrels, Banks Winter's Minstrels, and J. H. Hailey's Minstrels.

In several of these companies he owned an interest. He also at one time owned a summer garden in Denver, Colo., which was destroyed by fire.

Mr. Rice played during his long career in nearly every city and town of the United States, and he also made several professional trips to England. His humor was so infectious that he became almost a public idol. He devised many comic acts and bits of business, and he brought many humorous songs into popularity. Among the most successful of his specialties was his recital of Eugene Field's poem, "A Little Poem in an Orchard Grow." When Rice recited this jingle with an accompaniment of slow music the effect was side-splitting.

The proprietor of the hotel in Hot Springs, in which the old minstrel died, wired on Sunday to several prominent minstrels now playing in this city, and they have undertaken to pay the expenses of the burial.

EDNA MAY SPOONER'S LIFE THREATENED.

Edna May Spooner, of the Spooner Stock company, at the Park Theatre, Brooklyn, received a letter last Saturday morning in which the writer, who did not sign his name, threatened to kill her. The sender of the missile is believed to be the chief of the Brooklyn detective bureau, Captain James G. Reynolds, who is investigating the case, to be the same person who has recently annoyed other well-known people in Brooklyn by sending them similar threatening letters. Miss Spooner is not known to have an enemy, and the only way in which the action of the writer can be accounted for is that in the early fall Miss Spooner, her mother, received a letter demanding a loan of \$250, to which she naturally paid no attention, and that this is the basis of a fancied grievance. The handwriting of the two notes is thought to be the same. Since receiving the communication on Saturday, Miss Spooner has been constantly attended by detectives.

ROBERT MCWADE AS RIP AGAIN.

Robert McWade will begin a starring tour of eight weeks in his old success, *Rip Van Winkle*, on March 20. He will appear in the theatres of the Stair circuit, and will be under the management of A. H. Hammarskjold. This will be Mr. McWade's first venture in the popular price houses. His fame as Rip is very well known to the older set of American and Australian theatregoers. His supporting company on the coming tour has been carefully selected, and will begin rehearsals in this city on March 12.

FLORODORA COMPANY IN A WRACK.

A special train carrying the Eastern Florodora company from Norwalk to Wilmington, Del., was wrecked near Middletown, Va., by colliding with a freight train. William Z. Carter was injured, and was taken to a Philadelphia hospital. At first it was thought that his hurts were fatal, but subsequently it was said that he was not seriously hurt, and that he would soon resume with the company. Several other members of the company were bruised and cut, but none seriously.

HENRY LUDLAM'S TOUR.

Henry Ludlam, formerly active on the stage, but who for some years has been conducting a dramatic school in Philadelphia, will appear for a season of six weeks this spring in legitimate repertoire. The plays, in all of which Mr. Ludlam has been well received in the past, are *Othello*, *The Merchant of Venice*, *King Lear*, *Richelieu* and *Virginia*. The tour will open at the Garrick Theatre, Philadelphia, in April, and continue through the East.

HUGO CELEBRATIONS IN PARIS.

The celebration of the centenary of Victor Hugo in Paris lasted from Wednesday of last week until Sunday. The ceremonies included the presentation to the city of a monument to the poet on Wednesday, a concert and reception on Thursday, entertainment of the foreign delegations on Friday, a grand ball in the Hotel de Ville on Saturday night, and culminated on Sunday with a magnificent celebration on the Place des Vosges, under the auspices of the city.

MRS. CAMPBELL MAY VISIT AUSTRALIA.

Proposals that she undertake an Australian tour have been made to Mrs. Patrick Campbell, and she has desired to visit that country if it is possible that her intention of returning to New Zealand for the coronation ceremonies will be abandoned and the trip to Australia substituted. In the latter case Mrs. Campbell would extend her present contract so as to permit of her playing out to the coast.

ANOTHER SPRING TOUR.

The custom of taking special Spring tours appears to find favor in the eyes of those stars who have the opportunity to gratify their whims. The latest announcement in this connection is made by Liebler and Company, to the effect that Viola Allen will on April 26 open a tour of the principal cities of the West in *The Household*. Miss Plympton has been engaged to play Miss Walter.

David Conger, leading man, W. S. Hart's Stock company, is

PERSONAL.



Photo by Ruth and Curtis, Seattle, Wash.

CUNNINGTON.—Jessie Cunningham, above pictured, has been on the professional stage but a few years, yet has enacted a number of prominent roles. At present she is playing Oiga in *For Her Sake*, and she has won much commendation in that part. Among other parts Miss Cunningham has successfully played Vera Herbert in *Moths*, Mandy Monroe in *We 'Una of Tennessee*, and Carey in *Alabama*. Youth and ambition, combined with natural qualifications, assure Miss Cunningham's friends of her ultimate success.

LEE.—Kenneth Lee returned on the *Messals* last week from London, where he had been acting as stage-manager of the Princess' Theatre and playing in *The Broken Melody*, which was put on there for a run by Auguste Van Biene. Mr. Lee has been on a tour of the provinces with Mr. Van Biene before the London opening, but will remain in this country, taking up the work he relinquished last Summer on his departure from New York.

PHILLIPS.—Al Phillips was elected a member of The Players last week.

GLOUCESTER.—Chauncey Gillett has purchased a handsome house at Saratoga Springs, which he will occupy during his Summer vacation.

LOW.—Edwin H. Low, the transportation agent, has gone to Hot Sulphur Springs, Va., for a rest of three weeks.

MACKAY.—J. L. Mackay, of the Elsie De Wolfe company, has taken passage for England on the *St. Louis*, sailing on March 10.

PORTER.—Paul M. Potter will sail for Europe on the *Deutschland* on March 11.

SUMMERSVILLE.—Amelia Summersville will play the leading part in *The Bell of Broadway*, which will replace *Florodora* at the New York Theatre Winter Garden on March 10.

WELLS.—While playing at the Columbia Theatre, San Francisco, recently Madeline Modjeska was taken ill and the part of Katherine in *Henry VIII* was taken at short notice by Loretta Wells, who is reported to have given an excellent performance.

GRENNE.—Rich and Harris have retained Walter D. Greene as leading man for Louis Mann and Clara Lipman's revival of *All On Account of Ellis*.

PROCTOR.—F. E. Proctor was one of the volunteer firemen of Larchmont, N. Y., who fought the formidable fire in Edward G. Tucker's house in that town on Sunday morning.

GUILLERME.—Yvette Guilbert's novel, "La Vedette," just published in Paris, draws a vivid picture of the life of the Parisian concert hall singers, their trials, hardships and temptations. An English translation of the book is promised.

SOTHERN.—E. H. Sothern, according to report, will appear next season in *Hamlet* and *If I Were King*.

LA SHELL.—Kirke La Shell is mingling pleasure with business while abroad on his mission of introducing Arizona in England. Last week he visited Monte Carlo, and is now in Rome. He will return to London soon to arrange for the opening on Easter Monday of the English Arizona company No. 2, and he will be back again in New York about the middle of April.

NETHERSOLE.—Olga Nethersole may, according to report, make a tour in the United States next season under the management of the Shipman Brothers. Negotiations are now in progress.

COMSTOCK.—Nannette Comstock is to play the leading woman's role in *The Diplomat*, with William Collier.

ASHLEY.—Minnie Ashley, after a serious illness, returned to the part of Dudley in *Sun Toy*, at Bridgeport, Conn., on Feb. 24.

NONNA.—Liebler and Company have announced that William Norris will star under their management next season in a dramatization of Henry M. Wilson's *Checkers*.

BLOODGOOD.—Mrs. Clara Bloodgood will head her own company, but not as a star, next season, in a new society drama by Clyde Fitch.

IRISH.—Annie Irish will be released from The Climbers and appear in *Life*, at the Garden Theatre on March 21.

HOWARD.—Bronson Howard, who has been ill at Nice, is, according to reports received last week, greatly improved, and it is probable that he will return to America in the Spring.

acter. Alexander Pottman as Max von Thiel, on an ardent lover. Jacques Herwitz as Kuhne did an excellent bit of comic relief in his work. Neddy Lang made the most of the exciting role of Captain. The Goddess of Mathematics, the Crown of Heinrich Gessell, and the Nurse Faunus of Willy Frey were uniformly good.

To-night (Tuesday) Thalof's *The Power of Darkness* will be presented for the benefit of Otto Reichenau.

Bijou—The Climbers.

In arriving Clyde Fitch's society drama, *The Climbers*, last Monday evening, Feb. 24, the Amelie Bingham Stock company at the Bijou Theatre once more gives theatregoers in this city the opportunity of witnessing one of the best plays of modern life produced in recent years, as well as one of the most admirable performances.

While the changes in the cast are none of them an improvement over that of last season's production, they do not prevent the play from retaining nearly all of its original attractiveness and interest. Frank Worthing as Richard Sterling easily wins the honors of the momentary performances. His portrayal is a study in character worthy of the highest praise. It is seldom, indeed, that an actor so completely loses himself in the enactment of a part as does Mr. Worthing in this one, that he becomes the dominant factor in the play. So vivid is the picture he draws of the terrific mental agony of a man in the throes of reaction, ruined, that the character impairs sympathy where in the hands of most actors it would not be more than pitiable. From his first entrance until his touching death in the last act, by suicide, Mr. Worthing's acting is of an order not only far above anything else he has ever done, but not often equalled on the stage to-day.

Amelie Bingham's Mrs. Sterling is a far more faulked performance than she gave last season, and possesses a magnetism and appealing quality that it lacked before, thus showing that she does not intend to rest upon her laurels as a manager alone.

Bijou Fernandes had a hard task in following Clara Bloodgood in the role of Miss Godfrey. Although as an actress Miss Fernandes lacks the charm and naturalness of her predecessor in a part of this kind, she deserves credit for giving a portrayal that, even compared with Miss Bloodgood's, is entirely satisfactory.

Arthur Byron, who replaced Robert Edison as Edward Warden, did not seem to have an exact idea of what was required of him, sometimes assuming a semi-villainous demeanor and at others such a wholly angelic one that it was difficult to form an accurate conception of his relation to the other characters. In short, Mr. Edison has no reason to feel envious of his successor, although Mr. Byron was not wholly unsuccessful.

Charles Walcott does not realize Frederick Mason as well, physically, as John Flood, who played it last, and the first night was noticeably ill at ease and faulty in his lines. Marian Gardiner deserves a word of special commendation for making much of the small rôle of Jessie Hunter. Madge Carr Cook as Mrs. Hunter, Minnie Dupree as Clara Hunter, Annie Irish as Miss Hunter, and Ferdinand Gottschalk as Johnny Trotter repeated their former success, while the rest of the cast, with the exception of Florence Lloyd, who is no way suited to portray Miss Gillerton, is up to the high standard of last season.

The staging is as artistic and handsome as that of the original production, but exception must be taken to the inappropriateness of some of the costumes worn in the third act, that is supposed to transpire on Christmas Day.

Empire—The Twin Sister.

Comedy in four acts by Ludwig Fuida, translated by Louis N. Parker. Produced March 3.

Orlando Della Torre Charles Richman
Gladys Margaret Anglin
Stanley Donald Gillingham
Count Andrea Farahone E. T. Backus
Bartolomeo Valla William Courtney
Beasts Ethel Hornick
Lotto George Osborne, Jr.
Lisa William Farnsworth
Dame W. H. Corcoran
Homo Frank Brewster
Angels Harry Lockwood
Angelina Jean Mawson
Oscar Amy Mowat
Citta Miss A. R. Barry
Pietro Stanley Dak

At the Empire Theatre last evening a translation by Louis N. Parker of Ludwig Fuida's comedy, *Die Zwillingsschwester*—in the English, *The Twin Sister*—was presented for the first time in New York before a brilliant audience. The play was presented in the German at the Irving Place Theatre, with Helene Odilon in the principal rôle, on the twenty-second of last April, and found favor with audiences here, as it had previously abroad. Mr. Parker's version was first presented at the Duke of York's Theatre, London, on last New Year's night.

The story of the play, which is ingenious and full of amusing complications, was printed in *The Minnow* of April 27, 1901, when *Die Zwillingsschwester* was produced at the Irving Place, and again in the issue of Jan. 26, 1902, after the production of the Parker translation in London. A review of the performance at the Empire will appear in *The Minnow* next week.

American—Fedora.

The Greenwall Stock company's revival of *Fedora* was greeted by a good sized audience at the American Theatre last week Monday night. This familiar story was, on the whole, well received by the stock actors. The play is one that requires the highest order of art to prevent an impression of "talkiness," and considering the circumstances attending a stock performance it may be unreasonable to expect to see that attained. The title-role was thoroughly treated at the hands of Jessaline Rodgers, who has a good conception of the part and possesses the emotional and dramatic powers that are so necessary to its rendering. A slight nervousness noticeable at intervals was doubtless due to a first-night. Of the men the best work was that of Herman Sheldon as the old coachman, Cyril. The possibilities of the part are limited, but it offered Mr. Sheldon an opportunity for a piece of clever character acting. James Wilson, in struggling for his lines, was unable to baffle sufficient thought upon the character of Loris Ipanoff. Robert Elliott as Grotch was good, and Victor Moore made the most of the small part of Boucet. Lillian Bayer as Giga Boukarell showed a disposition to overact. The stage management was rather lax, but the scenery and settings, as well as the gowns of the women, were very good.

East Lynne.

With each new revival of *East Lynne* that is made the seemingly never ending popularity of this play enjoys appears to be more marked. The American Theatre was crowded to the doors last night, despite the fact that the stock company ran the play for two weeks last summer. The performance, although strictly conventional, abundantly pleased, if the enthusiasm that was manifested may be taken as a criterion.

Jessaline Rodgers as the ill-starred heroine, and James E. Wilson as Archibald Carlyle, remained faithful to the traditions of the characters. Georgia Welles was a wholly delightful Joyce, bringing the part into more than ordinary prominence by her excellent work. Herman A. Sheldon as Bill, and Julia Blane as Miss Corney, won their usual quota of laughs. Robert Elliott was an effective Sir Francis Lovelace, and Eddie Collins did as well as Richard Hare. Frank E. Jamison and Lillian Bayer also deserve mention. The staging was acceptable. Next week, *Reaping the Whirlwind*.

Murray Hill—The Christian.

The Henry V. Donnelly Stock company at the Murray Hill Theatre appeared last evening in Hall Caine's play, *The Christian*. The production was an ambitious one for the organization, and it had been rehearsed and was mounted with unusual care. Contrary to the usual custom at the Murray Hill the play will hold the boards for two weeks.

While The Christian is by no means a more

difficult play than the members of the Donnelly company are accustomed to, its recent disturbances in this city, with distinguished players in the cast, made it rather a dangerous venture. So earnest was the work of preparation, however, and so acceptable was the performance of last evening, that the management and the players have little to fear on that score. The presentation was adequate in every respect, and it won the very hearty approval of perhaps the largest audience that the Murray Hill Theatre has held this season.

William Bramwell, as John Storn, made an excellent impression throughout, and in the stronger scenes he rose to a fine pitch of intensity. His one fault was that in the lighter scenes he inclined toward flippancy.

Alice Johnson was a human, attractive and artistic Glory Quayle. In manner she followed the traditions that have already clustered about the role. She was in every scene effective. John S. Robertson played Horatio Drake agreeably, with nice appreciation of the character, and N. Sheldon Lewis was a capital Lord Robert Ure. Others in the cast deserving special mention were Robert McWade, Jr., as Archdeacon Wealthy, George Henry Trader as Paul Love, Laura Hope Clegg as Polly Love, and Frances Starr as Hettie. The scenery and costumes were adequate.

Metropolis—The Convict's Daughter.

Medirama, in five acts, by J. A. Fraser, Jr. Produced March 2.

Colonel Matthew Gould D. H. Young
James Blackader Edward G. Gilligan
Jack Warlock C. G. Bellings
Major Watson Edward Daingerfield
Edwards Charles D. Astor
Delmuth Lawrence Cassidy
Tracy Andrew Knowlton
Detective John Kirkwood
Mrs. Colonel Gould Joanne O'Connor
Smith Marie Falls
Sally Minnie Lincoln
William Woodhead Maurice Drew

The usual large audience at the Metropolis last night applauded the medirama, *The Convict's Daughter*, seen for the first time in New York.

The story deals with the misfortunes of a young woman reared in luxury who really is the daughter of a convict. She is persecuted by the traditional villain, who, as is usual, is punished at last, and her father finally is shown to be innocent, of course. The scenic effects are striking, particularly a scene of a State prison. The company is above the average, the leading woman, Marie Falls, being particularly effective as the heroine. Mr. Young, in the leading role part; Edward Gilligan, in the heavy part, and Maurice Drew, who affects several disguises in the play, were all worthy of special note.

Third Avenue—On the Suwanee River.

The curtain was almost an hour late in rising at the Third Avenue Theatre yesterday afternoon, owing to the sudden illness of Lew A. Warner, the heavy man of the On the Suwanee River company. Manager Dixon made an announcement regarding the actor's indisposition and requested the audience's indulgence in its judgment of the performance. Finally an understanding went on for the first act, and under the circumstances did very well in Mr. Warner's part of Caleb Croc. Mr. Warner recovered sufficiently to appear during the rest of the play, and gave a good character sketch of the old man.

The production was the first the play has received in a down town theatre, but it has been presented in Harlem several times. The honors of the performance went to Fred Trusdell, who as Kinko gave an unusually good portrayal of a dilapidated and bucolic old man. Stella Mayhew, the star of the company, pleased immensely by her enactment of a typical, warm hearted and humorous Southern mammy in the rôle of Aunt Lindy. Allan Bailey was effective as the hero, Jack Torrence, and Katharine Miller offered an appealing and interesting characterization of the blind girl, Dora. The other parts were in capable hands and the staging was adequate. The Clover Leaf Colored Quartette was a particularly pleasing and appropriate feature. The audience was of good size. Next week a return engagement of *The King of the Opium Ring* will be played.

Star—Richard Carvel.

Last night's bill at the new Star Theatre was something of a departure from the policy which the recent offerings there seemed to have outlined. A large audience greeted Richard Carvel, with Andrew Robson in the title-role, and the enthusiastic reception clearly indicated that the play is better suited to the popular priced element than to the clientele of the Empire Theatre, where it was first performed by John Drew last season. The original scenery and production is utilized for this tour. The performance will be reviewed in next week's *Minnow*.

At Other Playhouses.

ACADEMY OF MUSIC.—Under Two Flags will fill out the season.

CASINO.—Frank Daniels, in *Miss Simplicity*, is amusing good houses. Miss Bob White, a comic opera in which some of the Castle Square company's forces appear, will probably follow.

FOURTHWEEK'S STANZER.—Foxy Grandpa has made an emphatic success and is drawing crowded houses.

GARDINER.—Maid Marian is the offering.

GARRICK.—Charles Hawtrey ends his run in *A Message from Mars* in two weeks. *Sky Farm* March 21.

GRAND.—Williams and Walker's colored company, in *The Sons of Ham*, is the current attraction.

HERALD SQUARE.—Lulu Glaser's success in *Dolly Varden* seems to increase as the weeks pass. The opera may run out the season.

KNICKERBOCKER.—The Toreador, with Francis Wilson, continues to draw well.

LITCHUM.—Annie Russell in *The Girl and the Judge*, has several weeks to stay before the work of destroying the theatre begins.

MADISON SQUARE.—William Collier is doing so well in *On the Quiet* that no date for his production of *The Diplomat* has yet been fixed.

SAVOY.—*The Way of the World* will be repeated on March 17 by Robert Edison in Augustus Thomas' new play from Richard Harding Davis' novel, *Soldiers of Fortune*.

VICTORIA.—Primrose and Dockstader's *Minstrel* will soon be forced to make way for the Roberval French Opera company of New Orleans.

WALLACK'S.—Kyrie Bellew will continue in *A Gentleman of France* until May.

CARRIAGE.—Mrs. Leslie Carter appears in *Du Barry*.

HARLEM OPERA HOUSE.—Are You a Mason is the bill this week.

NEW YORK WINTER GARDEN.—Florodora is in its last week. Vaudeville will once more hold sway, commencing next Monday.

COMPANIES CLOSING.

Colorado will close its season early in March. A Mother's Heart company closed temporarily at Holyoke, Mass., on Feb. 22. The tour will be resumed on March 2.

After a second attempt to gain a foothold on the road My Antoinette has closed, and the members have returned to New York.

The W. S. Hartkins company closed at Halifax, N. S., on March 1.

Charles Fleischhauer, at Liberty, character. Address *Minnow*, etc.

THE JYKE'S COLLECTION.

Part V, Consisting of Dramatic Portraits and Views, Sold.

After the sale of his library, manuscripts and playbills of the Jyke's collection had been dispersed at John Andrew's auction rooms, as recorded in last week's *Minnow*; the portraits and views were put up. In the following list only the dramatic portraits and views are described. It was a remarkable collection and could not fail to attract the interest of all who are enthusiasts of the stage and its history. The sizes given are the smallest to which the prints are adapted for illustrating purposes. A 12mo print, if on quarto or larger paper, is described as a 12mo.

BEATRICE INGRAM.



Photo by R. Hall's Studio, N. Y.

An excellent portrait of Beatrice Ingram is seen above. Miss Ingram recently resigned from the David Higgins Secret Diamond company, in which she was playing leading business, to prepare for her opening with the Albee Stock company, N. Y., early in April, for which she has been engaged for leading ingenue roles. Eight years of almost continuous stock work, *Summer and Winter*, has given Miss Ingram an experience and repertoire unequalled by few actresses. Remarkable versatility has been shown in her work, which has been informed by the press of many of the principal cities where she has appeared with stock companies. Miss Ingram's intention for next season is to confine her work exclusively to an attraction on tour for the year, as her experience in stock work has qualified her to originate an ingenue role in any New York production.

ACTORS' CHURCH ALLIANCE NEWS.

National Headquarters, 120 W. 37th St., New York.

The thirty-third regular meeting of the National Council will be held at the headquarters of the Alliance, 120 West Forty-seventh Street, on Friday, March 7, at 4 P.M. Members and those interested are cordially invited to visit the General Secretary, who is to be found at the headquarters every day from 10 to 5 P.M.

The second annual report and other material has now been issued to all members and chapters throughout the country. If you have failed to receive your copy, please communicate with the General Secretary, Walter H. Ward, at the 120 West Forty-seventh Street, New York.

Frederick Ward, Honorary Vice-President of the Alliance, recently delivered an address on the inter-related question of the church and the church-state, at St. Mark's Episcopal Church, Denver, Colo., and repeated the address on Tuesday, Feb. 12, in the Episcopal Church at Sioux City, Iowa. Among other things Mr. Ward said:

The Alliance is already proving itself a great army of the theatre, and a strong friend of the actors. We are a travelling, amateur army, our livelihood, our art, to further the cause of the church and the church-state. As we are welcomed by each man as the master of his cathedral, our distinctive characteristic is this: Out of our own church we publicize the church. Out of our own church we are welcomed by each man in the cathedral. If I may use such language, in the public eye it is the church with the alliance riding upon it. As I travel over this great country, I come to ocean, from frontier to frontier, I see the great work of the Alliance at its best, and the alliance becoming better acquainted with one another. I see the prejudices between the church and the state fading away. That is our great object. This prejudice has existed for ages, but is now being wiped out. Our Alliance is an association embracing all creeds. In this combination of actors and dramatic forces, we find the alliance continuing to have constant and best interests of the people against the Sunday school, not only for the moral principle involved, but in the interest of the actor himself, who in so many cities is forced to tell seven days a week in order to gratify the desire and demands of the church.

The Sioux Falls Daily Press and the Denver Republicans, in commenting upon these addresses, united in declaring that they were greatly enjoyed and appreciated and that they left the audience in each case with a broader conception of the subject than it had heretofore attained.

Arrangements are being perfected by the committee in charge of the fair to be given in Boston next week for the Boston Chapter of the Alliance. The Hotel Vendome has been secured and the dates have been fixed for April 2, 3 and 4, from 10 A.M. to 10 P.M. Gifts of photographs, books, pictures, fancy articles, painted china, flowers and household belongings are pouring in, and the greatest interest is being manifested by the dramatic profession. Marie Adams has sent a set of photographs of herself in the character of Phoebe Throats in *Quality Street*, autographed and also a set of autographed cards for the art and literature table. Others who have so sent photographs are May Irwin and William Humphrey. Miss Irwin has sent a beautiful chafing dish to be used as a prize at the fair, and Sir Henry Irving and Ellen Terry have contributed an exquisite brooch of antique gold and enamel and a pendant pearl for the same purpose. The posters for the fair were done by Fred Chase.

OBITUARY.

Josie Zamora, professionally known as Josie Watson of the Three Watson Sisters, tragedienne and acrobat, died of pneumonia, at the Golden Hotel, Washington, on Feb. 22. The trio had gone to the Capital to perform at the recent Elk's carnival, but the deceased was able to appear only once when illness overcame her. The remains were taken to her home in Chicago, where interment was made.

Irene Franklin, the actress, who had been in retirement for the past four years, suffering from heart trouble, died at her home, in this city, on Feb. 24, from her malady. She made her last appearance with her own organization, the Leslie Dramatic company. She was a member of the Actors' Fund, and was very well known in the city.

Dr. Joseph H. Booth, the last of the four sons of Junius Brutus Booth, died at his home in this city, on Feb. 26, of heart failure. Dr. Booth was sixty-two years old. Since his graduation from the New York University Medical College he had practiced here and at Long Branch. He was of a quiet and studious disposition, and was known to but few persons.

George Miller, this season a member of the A Runaway Girl company, died at the Palmer House, Chicago, on Feb. 19. He was thirty-three years of age. The remains will be buried by the Actors' Fund.

Mrs. Kate A. Johnson, mother of Little Ruby, the child actress, and sister of J. P. Holzer, of the Not Guilty company, died at Hartford, Conn., on Feb. 21.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

The Season's Big Vaudeville Hit!

EDWIN KEOOUGH AND BALLARD

Presenting A VAUDEVILLE SURPRISE

Written by
EDWIN KEOOUGH.

DOROTHY

With Reilly and Wood's Big Show

A FEW PRESS COMMENTS

RECEIVED WITH THE ABOVE COMPANY
THIS SEASON:

BROOKLYN EAGLE.

Edwin Keough and Dorothy Ballard were perhaps the greatest favorites of the evening. This team is one of the best yet seen at Hyde and Lehman's. Their versatility is unlimited.

BOSTON JOURNAL.

The act of Keough and Ballard is one of the novelties on the bill. It is on the travesty order and includes some startling character changes.

PHILADELPHIA ITEM.

Edwin Keough and Dorothy Ballard introduce an act in which the heavy tragedy and light parts mix, and Mr. Keough as the Miner in Ingomar gives a good portrayal, and Dorothy, who is always bright and beams on one like a torchlight in a procession.

PHILADELPHIA LEDGER.

Edwin Keough and Dorothy Ballard scored a pronounced hit in what was truly killed on a "vaudeville surprise." The surprise was very agreeable and

consisted of songs, dances, imitations of the legitimate stage and a short excerpt from Ingomar.

HARTFORD COURANT.

Edwin Keough and Dorothy Ballard were exceptionally clever and versatile, and combined a little of everything from a comic sketch to a song and dance sketch. He recited his lines from Ingomar in a way that places him above the ordinary vaudevillian.

BUFFALO COURIER.

Edwin Keough and Dorothy Ballard did the best thing of the evening in their sketch of the legitimate and the burlesque. They showed real ability.

PROVIDENCE JOURNAL.

Keough and Ballard have a travesty act worthy of a better name. Keough's characterization of Polydore, the miner, is a scene from Ingomar, is marked by a dramatic intensity and a proper mingling of light and shade that is not overdone. It is not a travesty; it is a real bit of the legitimate. A few moments later he is shuffling through a buck and wing dance just as

artistically. Miss Ballard holds up her end well in the dancing.

DAYTON HERALD.

This act is followed by a very novel performance by Keough and Ballard, inasmuch as they introduce low comedy, high-class tragedy, and finish with comic songs and buck dances. It is, indeed, an innovation to see such an act in a vaudeville show.

PITTSBURG TELEGRAPH.

Edwin Keough and Dorothy Ballard introduce an innovation in vaudeville, comprising both legitimate and specialty acts, showing decided cleverness.

LOUISVILLE POST.

Special mention might be made of Keough and Ballard without any discredit to the rest of the cast. Their turn, combining comedy and tragedy, is probably the cleverest turn of the lot. Their work in the scene from Ingomar is a very clever bit of acting and deserves praise. Mr. Keough is a clever character comedian and a good dancer—in fact, he is a very ver-

tile actor. Miss Ballard is a charming and pretty little lady and deserves a higher station than the vaudeville.

MILWAUKEE FREE PRESS.

Edwin Keough and Dorothy Ballard also scored a big hit with what they aptly term a "vaudeville surprise." The clever couple are a whole show in themselves and must be seen to be appreciated.

CINCINNATI INQUIRER.

Edwin Keough and Dorothy Ballard are the limit for versatility. They do a bit of Ingomar just effectively, then a burlesque in the next or intermission of the show, and proceed confidently to finish up with a buck dance that is a gem.

DETROIT FREE PRESS.

Keough and Ballard introduce an act that is the most original of its kind ever seen here. In the sketch from Ingomar, in which both members of the team do some clever work.

Address EDWIN KEOOUGH, per route, or 66 Egbert St., Cohoes, N. Y.

"HERE HE COMES AGAIN"

CASCAR-ED CLARK

"HE WORKS WHILE OTHERS SLEEP."

What did I do at the Casto, in Fall River last week? Ask Al Haynes. The town is still talking about it. Nothing like it since the history of the house.

Watch this space for a series of lessons on "HOW TO BECOME A CRITIC." A polite "get back" to Chicot's "HOW TO BECOME AN ACTOR."

AIN'T HE A SCAMP?

MADISON'S BUDGET.

a massive book of comedy material, published once in every year for the Vaudeville and Dramatic profession. The latest issue, BUDGET No. 8 (just out), contains twenty brilliant parodies on popular songs, including "Dollie Gray," "Sweet Annie Moore," "Coon, Coon, Coon," and seventeen others; also eight brand new monologues, including two for tramp and Hebrew comedians; also five great opening acts and afterpieces, including Harry Montague's emotional comedy entitled, "Tess of the Teadertown," and James Madison's society farce entitled, "Their Wedding Anniversary"; also two great acts for sketch teams entitled "The Knockers" and "The Last Word"; also a great talking act for two Hebrew comedians entitled "Such a Business," and an almost endless assortment of new and original comedian's gags, sidewalk conversations, comic and sentimental poems, comic epitaphs and doctors' testimonials, etc., etc., the whole making up the grandest book of stage comedy ever issued at any time, at any price. Price One Dollar per copy. Your money returned if not absolutely satisfactory in every way. Not on general sale at bookstores. Send orders to the publisher, James E. Madison, P. O. Box 948, New York City. (For sale also by L. J. K. Hall, 1044 M Ave., Henry J. Weissen, 108 Park Row; Pratt, 181 6th Ave.; Morton House Newsstand, N. Y. City, and Walter H. Baker & Co., 6 Hamilton Place, Boston, Mass.)

Your Budget received and would say that one dollar is not enough for such good stock. The price should be five dollars and no questions asked.

Yours in Gratitude. SAM BERNARD.

Any time you write to me use me as my way. You have our company to do so. Good luck to you all.

JAMES & FANNY BOWMAN.

I have been a straight subscriber from the start and you can count on me clear through to the finish. Enough said.

STEDDIE MELLO.

Use my name any time you want and tell them I sold Madison's Budget in the best over! Fine and dandy and worth a hundred times the price.

JACK BOWWORTH.

HOMER LIND

IN THE VAUDEVILLE CLASSIC

GRINGOIRE, THE STREET SINGER

An ideal illustration of the progress made in Vaudeville. This week, Portland; Feb. 24, Park, Youngstown; March 2, Syracuse. Supported by his own company, including MAYNE GHRUE, IRVING BROOKS and MAIME TAYLOR, MARTINETTI and SOUTHERLAND, RAMZA and ARNO, RICE and CADY, CAPT. WEBB'S SEALS, W. H. LORETT, MAIME REMINGTON AND HER PICKERS.

H. B.—Time filled until June.

WILL Halliday AND PAUL Quinn

In their new act,
THE FUNNY MR. DOOLEY
"This Protected."
Principal Comedians in Gus Hill's real show.
HAPPY HOOLIGAN.
En route.

EDDIE GIRARD and JESSIE GARDNER

Just finished the Orpheum Circuit. Bigger hit than ever. Opening Feb. 24, Olympic, Chicago; March 4, EDDIE GIRARD, per route.

George Fuller Golden

FOUNDER

OF THE WHITE RATS OF AMERICA.

ED. GRAY

"MINIMAL COMEDIAN."

Which means a mimic and comedian. Somewhat different. The lady with the pug dog.

Address WM. MORRIS, 111 East 14th St.

THE MAGNETIC SISTERS HAWTHORNE

Sell for Tuesday May 1, 1902. Another

Whitney Warner Publishing Co.'s

FIGHT FOR THE GIRL YOU LOVE.

CAROLE BELLER.

Magnificent New Scenery, Startling New Costumes. The daintiest and most

beautiful act in Vaudeville.

Claude Thardo

SIDE WHEELER.

Claude Thardo, who is always a favorite at the Park, sang with his usual success—Brooklyn Standard-Union. Claude Thardo made a big hit with his over-size nose, "I Just Can't Help Being a Lover Day Man," Brooklyn Citizen. Miss May Spender in illustrated songs and Claude Thardo in repertory, during intermissions, were heartily received and were forced to respond to numerous curtain calls.—Brooklyn Times.

Claude Thardo was also busy in the latest comic songs and he made his usual hit.—Brooklyn Daily.

42 Weeks as a Stock Singer.

AL. SHEAN AND WARREN CHAS. L. ORIGINAL TRAVESTIES.

On QUO VADIS.

QUO VADIS UPSIDE DOWN.

On CAPTAIN KIDD.

KIDDING THE CAPTAIN.

Address AL. SHEAN, 25 West 118th St., New York City.

LOUIS GRACE SIMON, GARDNER AND CO.

In Will H. Clegg's Rollin' Laugh Producer.

THE NEW COACHMAN.

TIME ALL FILLED First open week, May 19.

THE BOY COMIC

JAMES J.

MORTON

MR. AND MRS. JIMMIE BARRY

"SKINFILNT"?

DAVE NOWLIN—GLADYS VAN

MUSIC AND VOCALIST.

The Original "Kid Scotch." Two reliable single acts open for next season's farce-comedy or vaudeville.

Address DAVE NOWLIN, care KENN.

DOLLIE In Vaudeville. HARRY MESTAYER

Address WILLIAM MORRIS, 111 East 14th St., New York City.

BURLESQUES.—**BOHEMIAN BURLESQUES** 6. Jessie James 7. **WORLD'S-GIG BURLESQUE**: The Cecilia Quartette recently organized in this city and composed of Mrs. Lydia Johnson, Mrs. Jessie Ford McCauley, Miss Edith and Louis M. Hoffman, together with Helen M. Miller, reader, have met with considerable success.

SUNSBURY.—**NEW CHESTNUT STREET OPERA HOUSE** (James G. Fitch, manager): Jessie Sawtelle Dramatic co. Feb. 17-22; to large audiences in A Country Courtship, The Angel of the Alley, The Egyptian Princess, The Queen of Chinatown, The Heart of Virginia, and The Golden West. Eugenia Weston, Miles Corbin, Elsie Graham, Charles H. Sanders, and C. F. White received applause. Jessie James 25 failed to meet small audience. Sawtelle Dramatic co. (return) 26. **ITEM**: Mac and Mac, comedy acrobats, made big hit with their new trick cottage and acrobatic feats with the Jessie Sawtelle co.

BALSTON.—**ABLE OPERA HOUSE** (W. K. Dotweiler, manager): Leon Hermann Feb. 21 mettled good audience. Robert B. Mantell in Othello 22 to medium business. The Thursday Morning Club Concert (local) 23 drew large audience. To Maurice Clemens, director of the club, belongs the credit of giving the best concert ever presented to an Eastern audience. The critic was won by Louis Clary, contralto; Bass Knobell, cellist, and the American Mile Charles of Allentown.—**ITEM**: The Wonderland Theatre, destroyed by fire last March, will be rebuilt during the summer. The new theatre will present burlesque and farce-comedy, as did the old.

UNIONTOWN.—**GRAND OPERA HOUSE** (Harry Benson, manager): Trocadero Burlesques Feb. 20 pleased large audience. The Wrong Mr. Wright 21. Two Little Vagabonds 21. Nostalgic Orchestra (local) 22. Concert 22. **ITEM**: S. E. G. audience, Elwood Comedy co. 24-1. Plays: The Power of Gold, Master and Man, and An Irishman's Love first part of week.

HASTINGS.—**OPERA HOUSE** (James McNeil, manager): Record Stock co. Feb. 20-21 to big business; co. very good. Plays: The Senator's Daughter, East Lynne, The Man from Kokomo, and A Woman's Way 21. **ITEM**: New York City 21; down and up 22.

ITEM: Fred Robins, manager of Connellville Opera House, attached the property of the Trocadero Burlesques 20. Mr. Robins canceled their date 20, on account of James J. Jeffries not being with the co. Mr. Rider, manager of co., left \$300 bond for appearance at March term of court.

WILLIAMSPORT.—**LYCOMING OPERA HOUSE** (Fiske and Seiter, managers): The Peasant Feb. 20 to good audience. The Peasant (return) Feb. 21 to good audience. **ITEM**: Si Standard 22; fair business; pleasing performances. Columbia Comic Opera co. 23-1. **ITEM**: Fred Robins, manager of Connellville Opera House, attached the property of the Trocadero Burlesques 20. Mr. Robins canceled their date 20, on account of James J. Jeffries not being with the co. Mr. Rider, manager of co., left \$300 bond for appearance at March term of court.

GREENVILLE.—**LAIRD OPERA HOUSE** (C. W. Clegg, manager): The Web Feb. 21; satisfactory business and performance. The Thursday Morning Club Concert (local) 22 drew large audience. To Maurice Clemens, director of the club, belongs the credit of giving the best concert ever presented to an Eastern audience. The critic was won by Louis Clary, contralto; Bass Knobell, cellist, and the American Mile Charles of Allentown.—**ITEM**: The Wonderland Theatre, destroyed by fire last March, will be rebuilt during the summer. The new theatre will present burlesque and farce-comedy, as did the old.

CHARLESTON.—**GRAND OPERA HOUSE** (Henry Benson, manager): Trocadero Burlesques Feb. 20 pleased large audience. The Wrong Mr. Wright 21. Two Little Vagabonds 21. **ITEM**: S. E. G. audience, Elwood Comedy co. 24-1. Plays: The Power of Gold, Master and Man, and An Irishman's Love first part of week.

HAMILTON.—**GRAND OPERA HOUSE** (Henry Benson, manager): Trocadero Burlesques Feb. 20 pleased large audience. The Wrong Mr. Wright 21. Two Little Vagabonds 21. **ITEM**: S. E. G. audience, Elwood Comedy co. 24-1. Plays: The Power of Gold, Master and Man, and An Irishman's Love first part of week.

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READING.—**ACADEMY OF MUSIC** (John D. Miller, manager): Jess of the Bar Z Ranch Feb. 21. U. T. C. 22. Our New Minister 24. At Cripple Creek 25. **ITEM**: GRAND OPERA HOUSE (George M. Miller, manager): Charles K. Champlin's The Goss co. presented Only a Private, The Curse of Pride, Driven from Home, A Strange Fox, Baby Betty, Her Mother's Sin, and Death Life 24-1 to large and varied audiences. Charles K. Champlin's specialty, Todd Brackett, Norman Gilbert, Dick Simonsen, and Kittle De Lorme were good. The Chaperones 24. Sawtelle Dramatic co. 21-18.

NORRISTOWN.—**GRAND OPERA HOUSE** (Nathan Appel, lessee; Fred W. Allen, manager): Gibson-Hoover co. closed successful week Feb. 21. Plays last half of week: An American Heroine, Rapping the Whirlwind, A Man of Mystery, Chattanooga in '61, Under Two Flags, and The Counterfeiter. Louis Mann and Clara Lipman in All on Account of Eliza 26 scored hit; 2. S. E. G. business. Our New Minister (return) 25. Si Standard 1. Irons Myers co. 24-1. **ITEM**: Lester Leibowitz joined the cast. Tom Stock co. here 25. Taylor's Minstrels (local) will give their annual performance April 2.

NEW CASTLE.—**OPERA HOUSE** (Jacob F. Gandy, manager): Tim Murphy in A Capital Comedy 20 pleased fair house. Midnight in Chinatown 21; large house; poor performance. Trocadero Burlesques 22; packed house; good performance. Bennett and Shatto co. opened for week 22 in The Death of the South, The Daughter of New York, The Heart of Life, and The Captain's Mate to packed houses; good performances. Todd Brackett, Norman Gilbert, Dick Simonsen, and Kittle De Lorme were good. The Chaperones 24. Sawtelle Dramatic co. 21-18.

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audience. Bijou Theatre Musical Comedy co., of Richmond (Elks' benefit). 10. The Burmester 12.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Adelante Thurston in Sweet Clover Feb. 21; 22; fine performances; large audiences. Ten Nights in a Bar Room 22; poor performance; small house.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, manager): Palmer's Ten Nights in a Bar Room Feb. 22 to small house; poor co.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Fable Romantique pleased small house Feb. 20. Super Musical Comedy on 21.

ALEXANDRIA.—HILL'S OPERA HOUSE (W. S. Harper, manager): Railroad Jack Feb. 18, 19; good audience and performances.

HARRISONBURG.—ASSEMBLY HALL (W. C. Bechtel, manager): Dr. Fox, lecturer. 5. Rev. Dr. Tracy Feb. 25 failed to appear.

STAUNTON.—OPERA HOUSE (Barkman and Smith, managers): Stevens' Comedy co. Feb. 17-22 failed to materialize. Payton Sisters' Comedy co. 3-5.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Dark.

WINCHESTER.—THE AUDITORIUM (Atwell and Worthington, managers): Down and Up 13.

PORTSMOUTH.—LYCEUM THEATRE: Dark.

WASHINGTON.

TACOMA.—LYCEUM (Dean B. Worley, manager): Madame Lillian Nordica Feb. 14 (anaphe Ladie's Musical Society) to large audience. Florence Roberts opened for three nights 21 in Zaza to large and appreciative audience; co. and scenery good.—**TACOMA THEATRE** (Calvin Bell, manager): Madame Modjeska and Louis James in Henry VIII 17; large and enthusiastic house. The Princess Chic 20 to 21. R. O.; pleasing performance.—**TEATRUM**: The Elks gave a minstrel performance 22 in the Tacoma Theatre to a large audience.

SPOKANE.—AUDITORIUM (Harry G. Hayward, manager): Auditorium Stock co. Feb. 17-22; The Three Hats and It Is Never Too Late to Marry; fair business; good co.—**CAROUSEL THEATRE** (John J. Weston, manager): Madame Modjeska and Louis James in Henry VIII and The Merchant of Venice 18, 19; good co.; large business. Paloma Schramm, matinée 20; good concert; large attendance. Melbourne MacDowell 22.

EVERETT.—THEATRE (R. A. Grant, manager): Diamond Brothers' Minstrels Feb. 15; small audience; performance fair. Clinton Symphony Orchestra 16; fair audience; concert good. Theodore Roberts in 16; good house. Robert 20; good concert; good performance. Melbourne MacDowell 21; good. Donald Kelly 22. The Sign of the Cross 23. The Christians 25.

WALLA WALLA.—THEATRE (Charles P. Van D. Water, manager): The Hiawatha Hotel Feb. 21; good house and performance. When Baby Are You Local 22. Fishland Van Cleve on 24. Florence 25. A Novel of Money 28. U. T. C. 21.

YAKIMA.—LARSON'S THEATRE (Howard Farnum, manager): Madame Modjeska and Louis James 18 to 21 to big business. Diamond Brothers' Minstrels 22; fair to good business. For Her Sake 24. The Christian 25. The Man from Mexico 26.

WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stinson, manager): Best Lyons Feb. 19; fair business.

WEST VIRGINIA.

PARKERSBURG.—AUDITORIUM (W. H. Kamm, manager): The Wrong Mr. Wright Feb. 21 pleased audience. Green's Cellar Feb. 22; fair co.; poor business. Madam Gobineau in The Power Behind the Throne 24 was received with great interest by packed house. Two Merry Tramps 25 to 27; good house.

WILLIAM PARSONS' THEATRE (John E. Van Dyke and Robert 20-22; good business; good house. Eddie-Doo-Doo 24; good business. Grand Opera House (Charles A. Palmer, manager): A Thousand and One Tales 25-26 to good business. Down and Up 27.

WEIRTON.—CAMDEN OPERA HOUSE (George V. Moore, manager): The American Girl Feb. 19; good house. Two Merry Tramps 21. Fairly good house. Campbell's Circuit Stock on 22. The Devil's Alice 22. Van Dyke and Palmer on 23-24; good business. Fairly good business. The American Girl with a bouquet after performance 25.

CHARLESTON.—SUBLEY OPERA HOUSE (R. E. F. Morris, manager): Wood and Wood in The Merry Widow 19 to 21. The G. O. Girls 21. Ten Nights in a Bar Room 22. The Little Vestal 23. Light business. Eddie-Doo-Doo 24; good business. Grand Opera House (Charles A. Palmer, manager): A Thousand and One Tales 25-26 to good business. Down and Up 27.

WHEELING.—OPERA HOUSE (Charles A. Palmer, manager): The American Girl Feb. 19; good house. Two Merry Tramps 21. Fairly good house. Eddie-Doo-Doo 24; good business. Black Faun's Dream 25; good house. Notion Hall 26. Wilton Hall on 1. Wilton Opera co. 2. Ross English 27.

CHARLESTON.—SUBLEY OPERA HOUSE (R. E. F. Morris, manager): Wood and Wood in The Merry Widow 19 to 21. The G. O. Girls 21. Ten Nights in a Bar Room 22. The Little Vestal 23. Light business. Eddie-Doo-Doo 24; good business. Grand Opera House (Charles A. Palmer, manager): A Thousand and One Tales 25-26 to good business. Down and Up 27.

MARTINSBURG.—CENTRAL OPERA HOUSE (G. F. Lester, manager): After having been entirely succeeded here will remain 4 with Our New Minister. The American Girl 2. Two Merry Tramps 2.

MONTGOMERY.—THEATRE (Joseph R. Gallego, manager): Two Merry Tramps Feb. 19; packed house. Uncle Bob 21; fair house; no good. Hellfire and Love's Stake 22. The American Girl 23.

MARYLAND.—OPERA HOUSE (J. M. Barrack, manager): Grimes' Cellar Door Feb. 20; good business; fair business. Two Merry Tramps 21; excellent performance.

DETROIT.—SMITH'S OPERA HOUSE (H. P. Smith, manager): Great Comedies 24.

WISCONSIN.

APPALYON.—THEATRE (Clark Huddles, manager): The Red Headed Girl 19; The Telephone Girl 20; good business. Winkfield Douglas arrived. Robert's U. T. C. 20 to his benefit. Hall, Bill 22;

extraordinary 21 to his benefit. When We Were Twenty-one 22 to his benefit. Performance extra. Presented by John J. Somers; 23. The Devil's Auction 24. When Madeline Comes 25; 26. John O'Neill 27. When Madeline Comes 26; 27. John O'Neill 28. When Madeline Comes 28; 29. John O'Neill 30. When Madeline Comes 29; 30. John O'Neill 31. When Madeline Comes 31; 32. John O'Neill 33. When Madeline Comes 33; 34. John O'Neill 35. When Madeline Comes 35; 36. John O'Neill 37. When Madeline Comes 37; 38. John O'Neill 39. When Madeline Comes 39; 40. John O'Neill 41. When Madeline Comes 41; 42. John O'Neill 43. When Madeline Comes 43; 44. John O'Neill 45. When Madeline Comes 45; 46. John O'Neill 47. When Madeline Comes 47; 48. John O'Neill 49. When Madeline Comes 49; 50. John O'Neill 51. When Madeline Comes 51; 52. John O'Neill 53. When Madeline Comes 53; 54. John O'Neill 55. When Madeline Comes 55; 56. John O'Neill 57. When Madeline Comes 57; 58. John O'Neill 59. When Madeline Comes 59; 60. 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